

Kine WEEKLY

C. E. A. :
DEAD-HEAT
IN V.P.
ELECTION

See page 3



"LET FREEDOM RING" A HIT!

RATES TOPS IN STORY,
DIRECTION AND CAST!

A picture that should be a standout attraction on any screen. It gives M-G-M the opportunity to take advantage of a lot of things that Nelson Eddy has. And does Mr. Eddy stand out. He's perfect. It's a swell story given excellent production and acting by a well nigh perfect cast. It has a punch from beginning to end, and should be one of

**M-G-M'S
TOP GROSSERS!"**

★ **Let FREEDOM RING** ★
STARRING
Nelson Eddy

with
VIRGINIA **BRUCE · McLAGLEN**
LIONEL **BARRYMORE · ARNOLD**
VICTOR
EDWARD

Trade Show:
TOMORROW ... 6.30
CAMBRIDGE THEATRE

So sez the critic of the Hollywood Reporter, in line with all other critics. Just another WOW in M-G-M's grand line-up Come overleaf, folks!





Even a film-can may look forward to a rise in social position. Even a can pines for the day when it'll carry an M-G-M picture to one of the thousands of happy exhibitors throughout the land.

Even a can can do the can-can when it proudly carries an M-G-M picture !

All aboard! Let's go places with....

Marie Antoinette... Boys Town... The Shining Hour... Stablemates... The Citadel... Listen Darling... The Great Waltz... Out West with the Hardys'... Sweethearts... Climbing High... Young Dr. Kildare... Dramatic School... Stand Up and Fight... Honolulu... Huckleberry Finn... Idiot's Delight... Fast and Loose... Let Freedom Ring... Ice Follies of 1939.....

And did you get our special folder the other day? It contains a long list of big ones coming to you from your pal Leo of the Friendly Company !



N.A.T.K.E. REPUDIATES S.O. THREAT

See page 7

Kinematograph WEEKLY

No. 1665

Thursday, March 16, 1939.

Vol. 265

U.S. PRODUCT FOR NEXT SEASON

See page 5

THE KINEMA BUSINESS IN WAR CONDITIONS A.R.P. Chief Appeals for Trade Co-operation



E. J. HINGE,
Who now takes office as President of the C.E.A.

V.-P. Ballot Results in Dead-heat

NYMAN WELCOMES HINGE AT ANNUAL MEETING

An unprecedented situation arose at the Annual General Meeting of the Cinematograph Exhibitors' Association on Tuesday, when, after three recounts, the announcement was made that the ballot for the Vice-Presidency had resulted in a dead-heat.

A hurried consultation between the President, the General Secretary, the Treasurer and the Solicitor was followed by the statement that the General Council on Wednesday would elect a temporary Vice-President and that a fresh set of ballot papers would be issued.

The minutes of the last annual meeting, which the General Secretary assured members were a faithful record, were taken as read and duly signed.

COUN. GENT. in moving the adoption of the report, said that every exhibitor would find something of vital interest in the publication. During the year the Cinematograph Films Act had caused them considerable anxiety. Exhibitors had not been happy regarding the activities of some of the people at Westminster.

Against Quota Increase

Should any effort be made to raise the quota it would be strenuously opposed by the Association.

On the other hand, they did not want producers to go out of business. They wanted British films produced to an extent which would give employment to technicians at present out of work.

During the year the Association had fought the K.R.S. on the grading scheme. He would remind circuit representatives that independent members gave 100 per cent. support to this. There were other battles to be fought in the future and these would require a similar measure of support from circuits and independents.

On small exhibitors' terms, Mr. Gent said that this battle had not been successfully waged owing to the returns from small exhibitors having been very few.

Referring to the N.A.T.K.E. negotiations, he expressed the hope that the time was not far distant when agreements might be in existence in all districts.

He asked members, in conclusion, to read the report, appreciate the problems before the Trade and come to the branch meetings and offer constructive opinions.

H. W. MORTON briefly seconded, and the report was duly carried.

The adoption of the balance-sheet and accounts was moved by MAJOR GALE, treasurer, who invited questions regarding items.

JAMES WELSH, seconding the report, said that the closest supervision had been given to expenditure not only by their treasurer, but by the appropriate committee.

The accounts showed that there was at the end of the year a surplus of £18,260, and scattered over the 23 branches was an accumulation of £20,000.

There was a tendency to assume that the

RECORD GATHERING AT ANNUAL BANQUET

If the annual general meeting of the C.E.A. created a record in the dead-heat in the vice-presidential election in the afternoon, the dinner in the evening was another record in the numbers attracted. Every branch of the Trade and every corner of the British Isles were represented, and the great banquet hall of Grosvenor House was completely full when the new President of the C.E.A., E. J. Hinge, took his seat.

It must surely be yet another record when the top table takes in 120 guests. This is accounted for, largely, by the Association's new move—to present what the old Army man used to call a Rootie Medal—for long service and good conduct—to its veterans. Badges were presented to the following Past-Presidents: W. Fowler Pettie, A. E.

Newbould, Alderman E. Trounson, Major A. J. Gale, O.B.E., J.P., H. Victor Davis, F. H. Cooper, R. V. Crow, Councillor R. E. Richards, James Welsh, J.P., Joseph Pollard, J.P., Richard Dooner, T. H. Fligelstone, C. P. Metcalfe, and K. A. Nyman, B.Sc.

In addition, the President handed long-service medals for 15 years' service on the General Council to: Arthur Cunningham, F. W. Morrison, Thomas Thompson, E. W. P. Peall, A. B. King, C.B.E., J.P., F. A. Prior, H. J. Green, J.P., Norman Hart, B.A., and W. R. Fuller.

A plea was made by Sir John Anderson, Lord Privy Seal in charge of Air Raid Precautions, to the kinema Trade to assist in A.R.P. work, but the speaker gave a significant hint that the activities of the industry might be severely restricted in the event of war in order to avoid exposing any large gathering of the people to unnecessary risk.

In the course of the elaboration of his theme, the guest of honour gave a preliminary advertisement to a Trade show; it was the picture to be shown at the Regal, Marble Arch, on the following day—"The Warning"—which Sir John Anderson was giving publicity. He did, certainly, offer a genial apology for a "little bit of showmanship," which, he thought, in the circumstances was justified.

Sir John Anderson's Speech

The toast of "The Kinematograph Film Industry" was proposed by Sir John Anderson, who said that the audience had devoted their lives to providing entertainment, and he was not going to rival them as entertainers. "I am, therefore, going to give you not an entertaining speech but a dull one. "I could speak about the film industry, with which I had close contact during my 10 years at the Home Office, but, instead, I am

Continued on page 19

Thanks to K. Nyman

The vote of thanks to the retiring president (Ken A. Nyman) was proposed by M. W. SHANLY, who likened Mr. Nyman's swift rise to high position to a pious judge who gave a decision, arrived at the Court of Appeal in time to reverse it and reached the House of Lords to confirm his first decision.

Mr. Nyman had found time to visit branches in various parts of the country and had proved himself hard-working and capable.

JACK ALEXANDER seconded the motion, taking credit for having set Mr. Nyman's feet upon the path which led to the presidency of the association.

The retiring president had had a most difficult year, a year in which an international crisis threatened; a strike in the industry; and the Films Bill. On the other hand, it was a year in which the association had shown the greatest solidarity in opposing a proposal and had brought the issue to a successful conclusion.

The Year's Events

Thanking the proposer and seconder, KEN NYMAN briefly reviewed the problems which had faced the association and mentioned

Continued on page 19

Teddington Studio Sensation

JEROME K. JACKSON
IS OUT

A SENSATION was caused in the industry on Monday when it became known that Jerome K. Jackson, managing director of the Warner Bros. First National Studio at Teddington, had severed his connection with the organisation.

Mr. Jackson, who left for America on February 15 to discuss production plans with Jack Warner, and is still in the States, has been with the Teddington unit for nearly three years, for the last eleven months of which he has been in charge of its production activities.

It is understood that several other changes in personnel are anticipated, although no information in this respect was obtainable by the KIN. reporter who visited the studios.

At the moment, Teddington, which normally has a staff of anything up to 250 persons, is not in work, only chiefs of departments and a skeleton maintenance staff being employed.

According to previously announced plans, production will be resumed at the studios on April 15.

KINEMA - TELEVISION PROBLEMS

Entertainment Bodies Meet

The question of big-screen television has been discussed at a series of conferences of entertainment bodies.

Although the B.B.C. has intimated its agreement to the public diffusion of the Harvey-Gains fight at Harringay this (Thursday) evening, it appears that the only exhibitor to avail himself of the permission is Jack Davis, who will televise the contest at the Monseigneur, Marble Arch. G.B. have decided not to participate in this relay.

The effect of television upon other forms of entertainment was discussed on Tuesday at a gathering of various bodies interested in the provision of public entertainment. Among the organisations taking part were the Theatrical and Film Artists Society, Dance Band Directors' Association, Radio Manufacturers' Association, Screen Directors' Association, the National Union of Boxers, the British Board of Boxing Control, the National Operative and Dramatic Societies, and the National Union of Journalists. The V.A.F., the Concert Artists' Association, the Musicians' Union, and the N.A.T.K.E., who were responsible for convening the meeting, were also represented.

It is understood that the proceedings were entirely informal, and no resolution was passed. It was also decided not to issue a statement.

Advisory Committee Meets

A meeting of the G.P.O. Advisory Committee on Television also took place on Tuesday, when consideration was given, among other subjects, to the situation arising from public rediffusion. A KIN. representative was informed that an early announcement would be made.

C.E.A. Policy Inquiry

A meeting between the V.A.F. and the Provincial Entertainment Proprietors' and Managers' Association has been held to discuss

Continued on page 19

QUOTA DEFAULT STATISTICS IN THE HOUSE

Oliver Stanley Gives Figures Over Past Three Years

In the House of Commons on Tuesday HARRY DAY asked the President of the Board of Trade whether he would give particulars of the number of kinema exhibitors and/or renters who, during the previous three years, had failed to comply with the Quota provisions of the Cinematograph Films Acts, 1927 and 1938, and the number of these persons who had been prosecuted, and with what results.

OLIVER STANLEY gave the following particulars:—

Year ended	Part Year.	Defaults.		Convicted.	Prosecutions.	
		Full Year.	Total.		Dismissed under Probation of Offenders	Total.
September 30.						
1936	129	213	342	12	1	13
1937	140	139	279	3	—	3
*1938	42	30	72	—	—	—

*Offenders are normally considered by the Cinematograph Films Council, and this consideration is not yet complete for the year ended September 30, 1938, but no prosecutions will be undertaken in any of the cases which have already been under consideration.

In regard to renters' defaults during the year ended March 31, 1936, there were 10 defaults and no prosecutions.

In 1937 there were 10 defaults, and in 1938 there were also 10 defaults. In neither of these years were there any prosecutions.

KINEMATOGRAPH
WEEKLYEDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2Telephone: Temple Bar 2466 (20 lines)
Telegram: Kina, Southwood, Road, LondonEditor: S. G. Raymond.
Assistant Editor: A. L. Carter.
Advertising Manager: A. H. Langford.SUBSCRIPTION RATES: Great Britain and
Canada, 5s. per annum, post free. U.S.A., \$12 per annum,
post free. Other countries, 5s. per annum, post free.IMPORTANT.—The editorial contents of this
paper, unless otherwise stated, are copyright, and
must not be reproduced without permission.THE NEXT STEP
FORWARD

IF the new C.E.A. year, which begins this week under the presidency of E. J. Hinge, is to be a successful one, much more will be necessary than that body's own efficiency—on which score, happily, there is no need for anxiety. The new leader is an excellent appointment; in his work for the entertainment industry in general he has been conspicuous for many years, and he has done much to build up the status of the Association in the North.

He is backed up by a General Council of well-known and respected members, and they themselves will find their decisions carried out by a head office staff in which they very justly can put every reliance.

There are, however, a large number of outside circumstances which affect the business of this industry, and the well-being of the exhibitors during the coming period will necessarily depend even more upon national and international happenings than upon their corporate activities.

Naturally, the ability with which changing conditions are met will be one of the deciding factors in the success of the coming period. But it is the world events themselves which may lay an overwhelming burden upon the C.E.A. membership, as is obvious in the present not very satisfactory condition of the business.

The shortage of film product is one instance of the difficulties facing the trade for which its own most active elements are by no means responsible. While there is unsettlement in Europe there is timidity in the money markets. Until this is dispersed we shall find a marked disinclination to find capital for the production of pictures, either here or in Hollywood. And until the U.S. production plans return to what we used to regard as normal, there is the less demand for the requisite proportion of British pictures.

And while there is a shortage there is little chance of rentals coming down, which in turn means a tightening of the showman's strength if he would survive. But the whole well-being of the trade from top to bottom depends entirely upon the profit, which is, of course, based on box-office gross takings. Any falling off, therefore, in public support must be resisted at every possible cost, for inevitably it influences every branch of the business.

Every possible suggestion that may light this prospect is therefore to be examined and—if in any way practical—welcomed. But the desire to welcome any ray of hope must never be allowed to colour our judgment, and it is of vital importance therefore that no undue weight be given to ideas thrown out by enthusiastic well-wishers until we are satisfied they are in a position to implement their desires.

We heard last week some hopeful and cheering words in the House of Lords about encouraging the City to invest in film-making. Our financiers have certainly the ball in their court, and by putting it in play they can set a whole world of business going. If they have a certain hesitancy we can hardly express surprise.

We need hardly waste time on that side of the argument; our task is to prove to them that we have a real business in active operation; that it is now carried on with something like conventional commercial organisation; that the old mad gambling days are dead.

Convinced of this, our City friends can surely be made to understand the opening that now presents itself in the picture business.

Long
Shots

★ **ARTHUR JARRATT'S PROMOTION — C. E. A.**
V. P. DEADLOCK — FINANCE FOR
PRODUCTION — SPORTSMAN'S
GESTURE — FILM BAN
ON TOWNS

NAPOLÉON'S "private with a field-marshal's baton in his knapsack" lapses into insignificance beside the sudden promotion of Arthur W. Jarratt, controller of programmes of the Gaumont-British circuit, to be a Lieut.-Commander of the Royal Naval Volunteer Reserve.

HE goes to the quarter-deck as a result of accepting the responsibility for selecting, dispatching and showing film programmes for all ships of the Royal Navy, under the new Royal Naval Film Corporation scheme, and his friends, both in and outside the industry, will offer him warm congratulations.

ITAKE it there will have to be a uniform with glistening epaulettes, and here his membership of the City of London Company of Gold and Silver Wyre Drawers should be helpful. I suggest they should contribute the necessary bullion for his adornment.

IN mock-miserable manner the new C.E.A. President declared at Tuesday's meeting that he thought something awkward would happen when he took over the Presidential office of the Association. We all wondered why the count of the Vice-Presidential election was taking such a long time, and a whisper that a dead-heat had resulted reached the Press table before the actual announcement from the chair.

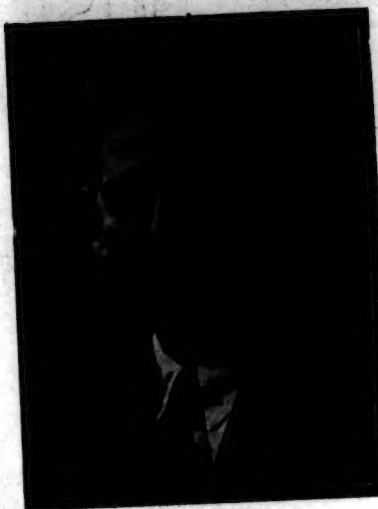
A SECOND and a third recount only established the accuracy of the figures in which the "jinx" number of 13 appeared four times, 1313 votes being cast for each candidate. So H. P. E. Mears and J. R. Dovener must await the result of a second ballot, and meanwhile see an "outsider" occupying the second position of honour to which one of them is entitled. Tommy France, amid laughter, declared all bets off.

ONE of the pioneers to whom Ken Nyman made so deserved a reference was Lewin Samuel, that fine old stalwart of Birmingham, who tells me he has not missed an annual meeting since the inception of the Association. At the age of 82 he is still fit and vigorous as may be gauged from the fact that he drove himself down to Town for the meeting.

UPON examination, that story of the Government's alleged hint to the City to "loosen purse strings for British films" seems to be an instance of wishful thinking. I cannot conceive our financiers permitting themselves to be dragged into subsidising enterprises which they do not consider afford a likely return for their investment.

OF course, the recent successes of British pictures in America seem some justification for the suggestion that such invested capital should be covered by a Government guarantee, but I can't see that happening, nor can I visualise the prospect of the Board of Trade bringing influence to bear on America to import good British films.

AMERICA does not object to the importation of British films—providing they are good, and the Paramount-Mayflower deal reported last week is evidence of this, but the events which led to the present production slump were caused not by lack of money but rather by a superabundance of easy cash, and there is no evidence that the proposed arrangement will prove any more successful. It would be interesting, too, to know those "six British producers" whose names have been approved by the Government to participate in the loan of £2,000,000, and who selected them.



ARTHUR JARRATT

MEANWHILE the recent speech of Lord Templemore in the House of Lords, who appears to have first started this hare, has encouraged some of our speculative producers to get busy again. I was told this week of two German émigrés who have been hawking a £100,000 film project round the City. The idea, they said, was to make a film of similar calibre as "The Citadel," but notwithstanding the fact that it was explained that half the projected cost was assured, the financiers whom they approached just said "Films," and shook their heads. I am afraid I should have been more emphatic.

SOME time ago the suggestion was put forward that a cinema and theatre effort on behalf of our unemployed would be organised on lines similar to those adopted in aid of the Baldwin Refugee Fund. It would be interesting to know whether those who expressed themselves favourably to the idea are going forward with their proposal.

IN mentioning the tendency to employ the Granada, Slough, as the recognised preview cinema, I hesitate to use the qualifying word "sneak" where the manager advertises the presentation by flashing the news to kinemagoers by means of a searchlight. At any rate, it increases local interest—that was amply proved by the crowd on Friday night, when Irving Asher, Conrad Veidt and Valerie Hobson attended the preview of Columbia's latest British production, "The Spy in Black."

FOUR hundred preview cards were distributed by manager Reginald Purpon to the crowded house, and over two hundred have been returned. In response to the remarkable reception given to the film, Conrad Veidt and Miss Hobson made an appearance on the stage. "The Spy in Black" is the second Irving Asher production for Columbia British, the first being "Q Planes," which has already been hailed by exhibitors and the Trade Press as the type of British picture which is needed to clear the present state of depression in the industry.

THE KINE. Football Cup Final at the Wembley Stadium was a great success, and notwithstanding the necessarily short notice, Bill Gell's showmanship in publicising the event resulted in quite a good attendance, and probably an appreciable contribution to the funds of the C.T.B.F. The news that the Associated British team had been involved in a crash rather

dampened the preliminaries of the match, and although the deepest concern was expressed at the injury to G. Crampton, we were all thankful that matters were no worse.

OUT of the accident, however, arose one of those pleasing little incidents typical of the sportsmanship of club football. After the game P. Graham, who played excellently in goal for A.B., visited the West Middlesex Hospital, where Crampton is being treated, and presented him with his own "runner-up" medal. I heard of the kindly gesture from Alex Boyd, of A.B.C., and this note will inform him that the Editor of KINE. is presenting the twelfth medal to Graham.

WILL the double feature programme eventually be eliminated? is a question which may be answered in the affirmative if television ever becomes a regular part of the cinema programme. In America Warner Bros. (not from any television fear) are said to be working for their elimination by producing a number of short features of high quality of a length of 2,000 to 4,000 feet, with leading writers, directors and actors. The Warner Bros. have a reputation for looking well ahead, and their decision may be the result of their far-sightedness.

BY the way, Warners have taken advantage of the fact that newsreel films of the German-American Bund meeting in Los Angeles are not being shown by Pathé News and Fox Movietone owing to their inflammatory nature, to incorporate the scenes in "Confessions of a Nazi Spy."

A GRAVESEND councillor, who in the local Press vents his indignation against the combine which owns the town's four cinemas, because "Snow White" is not being screened in either of the picture houses, expressed his protest in an unusual way last week.

WHEN application was made for Good Friday opening, the councillor moved that it be not granted, and based his opposition on the fact that, owing to the cinemas being all controlled by one group, the townspeople were unable to see the films they wanted to see! He was unsuccessful in his opposition, the necessary permission being granted.

R. SUTTON DAWES, Twentieth-Fox sales manager, leaves England for America on Saturday to attend the Chicago Sales Convention of the Twentieth Century-Fox Film Corporation. He expects to be away about five weeks.

HE will return in time for the Annual Convention in Paris of Continental and British Sales Executives towards the end of April, and the British Sales Convention early in May. Walter J. Hutchinson, Foreign Sales Chief of the Corporation, will, of course, be present at all three conventions.

AT the comparatively early age of 52 years, M. A. Wetherell has passed away in Johannesburg General Hospital. He will be most warmly remembered in this country as the interpreter of David Livingstone in the film of that name which enjoyed a considerable success both in the commercial cinema and the non-theatrical hall.

BORN in India, Wetherell came to this country at an early age and became an actor, later touring South Africa with a theatrical company. His first film work was in "The Voortrekkers." He was in South Africa at the time of his death to produce "Oom Paul," a film of the life of ex-President Kruger.

DONALD SHAVE tells me that arrangements are all complete for the Annual Spring Meeting of the A.B.C. Golfers' Circle at Hartsbourne Manor, Bushey Heath, on April 26.

PRIZES have been donated to the Circle by National Screen Service, Ltd., A. A. Sites, Ltd., and Calmie, Ltd. There is great speculation regarding the winner of the Main RCA cup, value 20 guineas, with silver replica, which has been presented by RCA Photophone, Ltd.

RCA's managing director will arrive in England on Thursday next, a passenger in the *Queen Mary*. He has just concluded a three-months' visit to the States, during which he has been studying RCA apparatus developments.

MEETING Robert Flaherty over the weekend, I learned that the brilliant Irish-American director of "Man of Aran" and "Elephant Boy," has been busy for some months on a new production project. It will be part of a fresh organisation, now in course of active formation on a large scale, and the Flaherty subject will be only a part of its extensive plans. Full announcement of its scope is not expected for some weeks.

THE STROLLER.

Television Probe in U.S.

KINE. New York Cable from Motion Picture Herald

COURTLAND SMITH named to conduct television study for Hays organisation.

SAMUEL GOLDWYN drops plan for "Thirteen Go Flying" on the request of the State Department, U.S.

RKO NET PROFIT for 1938 at \$173,578, compares with \$1,821,165 for 1937.

TWENTIETH CENTURY-FOX sales convention moved to March 30-April 1.

FAMOUS PLAYERS CANADIAN and Paramount Voting Trust Agreement expired, but no change in control of Canadian company, and no new trust agreement.

PRODUCERS ON COAST to give Screen Writers' Guild new contract recognising Guild as exclusive bargaining agency for writers.

THREE LOEW officers, Louis B. Meyer, Robert Rubin and David Bernstein,

exercise options; each purchases 22,222 shares common at \$40 per share.

WARNERS MORTGAGE studio and theatre properties for six million dollars, loan to complete debenture refunding. Warners announce 48 films for next season at annual sales meeting in New York.

MAJORS SCORE part victory in hearing on U.S. Trust suit. New York Court granted in part defence motion for bill of particulars.

FRANK ROSS named Vice-President of Hal Roach Studio, succeeding Milton Bren, producer, recently resigned.

CHARLES SKOURAS in from Europe sees television aid to box-office.

UNIVERSAL reports net profit for first quarter fiscal year \$157,990.

COLUMBIA reports six months ended December 31 last \$34,596 net profit.

Close-Ups

By

Screencomber

FOOD FOR THOUGHT

AS I sit here, laboriously typing this laborious column, a feeling of self-righteousness almost overpowers me. The Editor has just gone off in his shiny evening clothes; the Associate Editor, who hasn't missed a free meal in years, has joined him; and the reporter, who will have to do the work, is just fastening his hired tail coat with a borrowed safety-pin before following at a respectful distance in the wake of the Trade paper moguls.

Meanwhile, Cinderella "Screencomber" has been left here and told to get that blankety copy up to the printers right away. And not a fairy godmother in sight, this being the barmaid's night off across the way.

However, I contemplate with horror the sight of about a thousand members of the Trade guzzling away and then sitting back with groans and grunts to listen to a lot of speeches, and as there seems no chance of a free meal for me I can speculate on just why, whenever we want to discuss any business or solve any problems, we have to do it over lunch, or, if it is a particularly important occasion, over dinner.

I picture the big film magnate, over breakfast, telling his long-suffering wife, "Busy day to-day, dear. Very important deal," and she, clever little woman, immediately rushing off to pack his bicarbonate.

But surely these heroes, these indigestion martyrs, should be worthy of immortality, so here it comes—a saga to the men who so unselfishly eat their way through life in an effort to keep this great industry of ours flourishing and free from care.

TURN ON THE EAT

THERE'S an old Trade superstition, whenever you do a deal, to accomplish it successfully you've got to have a meal.

And so our picture problems are mostly solved through hunches. That big men of the business get at organized Trade lunches.

While dining out the average man may feel inclined to royster, But film men just talk business with their mouths filled up with oyster. Or discuss just what the chances are of setting up a bar, While self-effacing waiters hand around the caviare.

Full many a full financier has eased out of a jam, At that infinite interval 'twixt soup and sole *bonne femme*, The *poulet, bœuf* or *agneau*, or perhaps some cold collation Has been the means of more than one big film amalgamation.

And even up in Manchester, before they do a deal, They tell me that they've got to have their plate of cold cowheel, With lots of vinegar as well to savour it—"Tha' knows?" While Glasgow talks of business over haggis and pease brose.

So thus we seek to solve each problem, answer every question, Heedless of dyspepsia or chronic indigestion. Sorrowing for that waistline that gradually has gone, Replacing it with stomachs fit for watch-chains to live on. Eating a way through each and every problem of the Trade, Digging our grave and using a knife and fork in place of spade, Using a knife and fork—although occasionally one sees An exception using his knife alone—even for the peas.

TERRORISTS OUTWITTED

THE series of outrages, reported last week in this column, and directed against the persons of some of our best-known film executives, has continued with unabated fury over the last few days. The terrorists in every case adopt the same method, by placing a bent pin on and/or in the executive seat. A hurried meeting of administrative heads has, it is believed, lighted on a solution that should foil the terrorists—they have decided to sit on the floor in future.

AL CONFUCIUS ON TELEVISION

"You gotta look out they ain't so busy looking in that they won't look in."

WOT A GAME IT IS!

AN enterprising exhibitor has installed a dart board in his foyer and rewards patrons who score a double 20 with a free ticket.

The idea has possibilities. After your patron has thrown a nifty dart, he can have a shot at shove-ha-penny and then pass on to table tennis in the boardroom or a frame of snooker in the café. It won't matter how many passes he wins, because you won't be able to show pictures with fruit machines in the operating-box.



Mr. and Mrs. Darryl F. Zanuck, 20th Century-Fox production chief, at the Hollywood premiere of *THE LITTLE PRINCESS*, Shirley Temple's latest picture, which is being Trade shown in London to-day (Thurs.)

French Trade Under State Control?

LIMITING PROGRAMME LENGTH

A NEW measure which will shortly be introduced into the Chamber of Deputies imposes what is virtually State protection of the French film industry. Among its more important provisions is the formation of a State organisation to collect directly from box-office receipts, the percentage due to distributors, producers and authors.

It also proposes to eliminate the double feature programme by limiting the length of programmes to 10,000 ft.

Other provisions which are expected to figure in the Bill are:—

The limitation of the employment of foreigners in the industry and power to expel undesirable.

All dubbed films are to be taxed.

Regulations governing the presentation in France of foreign language films.

In its general provisions the Bill follows similar legislation adopted by Germany and Italy, but difficulties in its passage are forecast in that it is claimed that the proposed legislation will practically cut across the Franco-American trade agreements, which does not allow the imposition of new restrictions affecting the importation and exhibition of American films.

It is claimed by the American renters that if the Bill in its present form were passed it would result in the elimination of 80 per cent. of their business in France. They declare that the Bill has been sponsored by the production end and that exhibitors have not been consulted.

The proposed Bill was brought before the French Cabinet last week by Jean Zay, French Minister of National Education, and its general form was approved by the Council of Ministers. It is, however, pointed out that the measure is practically a revival of the proposal for the establishment of regulations to govern the industry which were announced nearly two and a half years ago.

FILM TRANSPORT AT LEEDS

Conditions Governing Use of Trams

The use of trams by exhibitors for film transport is to be allowed to continue in Leeds on the following conditions imposed by the local Watch Committee:—

All films shall be enclosed in properly constructed and securely fastened transport cases.

All films shall be attended by one or more persons responsible for safe delivery.

Films shall not be conveyed on the platform of a tram to which a resistance frame is fixed.

Films shall not be placed on or near the tramway permanent way while waiting transit or after transit.

Maximum quantities to be carried at any one time shall not exceed the number of films equivalent to one full programme.

For instance, in Douglas the regulations made by the Local Government Board for observance in connection with cinemas, theatres and places of entertainment are now in draft, and are being submitted to the various local authorities of the island. When approved they will bring to an end the present unsatisfactory position in the island of having two sets of regulations in operation.

For instance, in Douglas the regulations made by the Local Government Board (equivalent to the Ministry of Health in England) are in force, and so are the

NO DROP IN U.S. OUTPUT FOR NEXT SEASON

Numbers About the Same But Bigger Budgets

SURVEY OF PRODUCTION PLANS

WHAT is the total number of pictures to be expected from American sources during the year which begins in August-September, 1939?

It is anticipated that the combined output will line up to the usual total of 575 features, 625 short subjects, and four serials.

Of the 11 large production companies in Hollywood, seven have decided to make 359—roughly the same number as in the current year. The four companies with uncompleted schedules are Grand National, United Artists, Universal, and Warner Brothers.

How many of these will be available for the British market? Taking the period December 1, 1937, to November 30, 1938, American pictures registered by the Board of Trade were 469, which suggests that of the 575 features produced in a year, over a hundred were deemed unsuitable for this market.

There is no reason to anticipate a reduction in this number of films made available for this market, unless the tendency to make a larger number of pictures having "Americanism" as their theme limit the interest of such films to the purely American market.

This trend is noted in the survey undertaken by the *Motion Picture Herald*, where "Americanism" pictures are stated to be numerically stronger in the schedules in preparation.

More Money for Bigger Pictures

A diminution in class "B" films and an increase in pictures with bigger spending budgets are features of the production schemes of all the leading companies, and the tendency to turn from the glamour-girl type of production to straight comedy, operetta, musical background subjects, biographies and the treatment of contemporary and social problems is noted.

An increase in production costs of a quarter of a million dollars is thought likely—the total being around 225,000,000 dollars, approximately £45,000,000.

Columbia's Schedule

Columbia Pictures has planned for 56 features—16 of which will be Westerns, with 100 one-reel and 26 two-reel subjects, plus four serials.

Four British pictures from Irving Asher are scheduled by Columbia at a cost of a million dollars.

M-G-M Maintains Standard

M-G-M will produce 44 to 52 features, and roughly the same number of shorts as before. Some very big subjects are included in the feature scheme, including Shaw's "Doctor's Dilemma" and a life of Amelia Earhart, both produced by Gabriel Pascal, who may also produce other Shaw subjects. "Mickey Rooney at Eton" will be made in England.

Monogram puts up its usual 42 features to 54, including a dozen or so Westerns.

Paramount's Estimate

Paramount estimates the spending on its 58 pictures will be \$28,000,000. About 102 shorts will be produced. The pictures include a number of new subjects and some re-makes of older subjects, including "The Light That Failed," "The Cat and the Canary" and "Beau Geste."

A full-length Max Fleischer cartoon, "Gulliver's Travels," is expected to be ready by Christmas.

British production, as already announced, includes "Peace in Our Time," being directed by Anthony Asquith, and "French Without Tears."

RKO-Radio Elasticity

RKO-Radio will make from 40 to 48 features, but no definite statement has been made regarding the number of shorts which will become available. Among big subjects, "The Hunchback of Notre Dame" will be outstanding.

Leslie Howard will make three in England and Herbert Wilcox's activities with the company are on a new co-operative basis.

Republic's Features Policy

Republic plans 31 features and 24 Westerns, four serials and no shorts, and an increase in production budget is announced.

20th-Fox Plans

Fifty-two features and 52 shorts are projected by Twentieth Century-Fox, with \$30,000,000 earmarked for its features.

Continued in next column

FEWER BRITISH FILMS IN AUSTRALIA

Censor's Comment on Poor Quality

THE Commonwealth film censor's annual report states that the number of British films in 1938 was 61, a serious diminution compared with previous years.

With a few brilliant exceptions, the British films were of poor quality. Of 1,467 feature films, the United States provided 383.

The report declares that the films examined in 1938 were mediocre. Cuts were made in only 10 per cent. of the feature films, compared with 17 per cent. in 1937 and 14 per cent. in 1933. This notable decrease was mainly due, from the censorship point of view, to the improvement in American films. The elimination percentages in the case of British films, though decreasing, were still nearly double those of American films.

From the aspect of general quality, technical achievement, and entertainment value the year was barren and uneventful. Producers had apparently exercised little initiative or imagination.

ODEON, CAMBERWELL, NEXT MONDAY

Mayor of Lambeth to Open 2,500 Seater

The new Odeon at Camberwell is to be opened next Monday by the Mayor of Lambeth (Coun. W. Lockyer, J.P.), supported by the Mayor of Camberwell (Coun. J. A. Round, J.P.) and Christopher Stone, who will make an appeal on behalf of King's College Hospital and the Camberwell Dispensary. The band and pipers of the 1st Batt. Gordon Highlanders will also be in attendance.

The Odeon has seating accommodation for 2,500 people, and is situated on the site of the old Empire, at the junction of Coldharbour Lane and Denmark Hill.

WINOCOUR'S SPRINGBURN ACQUISITION

Circuit Supervisor Appointed

Harry Winocour announces that he is taking over within the next few weeks the New Cinema, Springburn, from the Misses Byatt. This cinema, which is one of the earliest in Springburn, is to be entirely reconstructed and modernised.

Sydney Matthews, late of the Picture House, Dumbarton, has been appointed supervisor for the circuit and to assist Mr. Winocour in booking pictures.

U.S. OFFERS—Continued

Forty-eight of these will be American and four British.

Twentieth-Fox will finance the whole of the Gainborough group of eight but will only release four.

U.A. Increase

Thirty films are on the present schedule of United Artists, and Murray Silverstone states that next year's line-up will be numerically stronger.

The cost of the pictures to be produced may be totalled from the sums allotted to the producing units. Korda's six are set at \$7,500,000, Hal Roach's \$5,000,000, Walter Wanger's \$6,000,000 to \$7,000,000. Other arrangements are not entirely completed in view of the uncertainty what productions will be released by Selznick and Goldwyn through U.A.

Fifty full-length films, including Westerns, will be in the Universal programme, with 68 one-reelers and 13 two-reelers and four serials.

Grand National Picture Corporation is working out its year's plans, but no figures have yet been given. Al Christie may produce some features for the corporation.

Warner Brothers will probably make about the same number of feature pictures, but are stated to be toying with a new idea of including a number of short features of three to four reels.

Releases will include one Cosmopolitan production.

Manx to Drop Dual Set of Regulations

GOVERNMENT BOARD TO BE RESPONSIBLE BODY

NEW regulations made by the Isle of Man Local Government Board for observance in connection with cinemas, theatres and places of entertainment are now in draft, and are being submitted to the various local authorities of the island.

When approved they will bring to an end the present unsatisfactory position in the island of having two sets of regulations in operation.

For instance, in Douglas the regulations made by the Local Government Board (equivalent to the Ministry of Health in England) are in force, and so are the

regulations made by Douglas Corporation. The observance of the two sets of regulations has largely been left to the common-sense of the management of the various places of entertainment, but managers have often wondered how they would stand if a legal point arose as to the regulations they were supposed to observe.

So far as can be ascertained, the proprietors of cinemas and other entertainment resorts have not been invited to make any observations, but the new regulations are understood to be based on those generally in use on the mainland.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN
THURS., MARCH 16 AND WED., MARCH 22



James Stewart, Joan Crawford and Lew Ayres
in a scene from ICE FOLLIES OF 1939 (M-G-M)

Thursday

West of Cheyenne (Columbia)

Private Theatre. 10.30 a.m.
Cast: Charles Starrett, Iris Meredith, Dick Curtis, Bob Nolan, Pat Brady, Ed Le Saint, Eddie Cobb, Art Mix, John Tyrrell, Jack Rockwell, George Chesebro, the Sons of the Pioneers. Director: Sam Nelson.

The Sons of the Pioneers, famous American troupe of entertainers, are once again to the fore with their popular musical interludes in "West of Cheyenne," in which Charles Starrett takes over a ranch, the previous owners of which have mysteriously dropped out of the life of a small Western town because their continued existence interfered with the money-making efforts of a rival ranch owner.

How Starrett, aided by Bob Nolan and his boys, corrects the idea that the killing off of competitors is the quickest way to wealth is related in breath-taking fashion, with a climax packed with thrills.

Law of the Texan (Columbia)

Own Theatre. 10.30 a.m.
Cast: Buck Jones, Dorothy Fay, Kenneth Harlan, Don Douglas, Matty Kemp, Joe Whitehead, Forrest Taylor, Bob Kortman. Director: Elmer Clifton.

Buck Jones, hard-riding idol of the Western screen, is seen as a sergeant of rangers lured from his patrol on a mysterious "tip" which results in his meeting the visiting niece of a rancher. While off patrol, however, silver thieves hijack a shipment of metal. He personally conducts the next shipment, which is also lost. Buck is dismissed from the force, and eventually meets and joins the outlaw band. How he traps their leader, El Coyote, is the concern of the balance of the film.

The Little Princess (20th Century-Fox)

Century Theatre. 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Cast: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander, Marcia Mae Jones. Director: Walter Lang.

In "The Little Princess" Shirley plays the part of a little girl whose father leaves for South Africa to take part in the Boer War.

The boarding school to which she is sent is presided over by a cruel, ruthless woman, who makes life miserable for the little girl. She receives a message that the child's father has been killed in action and has died a bankrupt, and immediately makes his orphaned daughter a slave.

The latter does not believe her father is dead but searches the hospitals for him. Actually, he has lost his memory, and the climax of the film, in which Queen Victoria figures, is said to be extremely moving.

The story is based on the widely read novel by Frances Hodgson Burnett. Gene Markey acted as associate producer.

Marthe Richard au Service de la France (Unity)

Berkeley Cinema. 1.30 p.m.
Cast: Erich von Stroheim, Ederige Fenilere, Jean Galland. Director: Raymond Bernard.

This French film tells the story of France's war heroine, Marthe Richard. The sequence of true incidents which follow in such rapid succession through the amazing story of her war adventures have been emphasised by the incorporation of authentic shots taken during that period. Her adventures at one time brought her into direct opposition to the notorious Mata-Hari, whose activities caused such chaos among the French troops.

My Son is a Criminal (Columbia)

Cambridge Theatre. 3 p.m.

Cast: Alan Baxter, Jacqueline Wells, Gordon Oliver, Willard Robertson, Joseph King, Eddie Laughton, John Tyrrell. Director: C. C. Coleman, Jun. Claimed to be one of the high-powered films seen on the screen in a long time.

"My Son is a Criminal" relates the conflict between a father and son, the former, a retired police chief, the latter, his racketeer son, who pursues his nefarious machinations under the guise of being an honest garage owner. He makes his police entree a valuable aid to racketeering.

The exciting situations which arise when the police set out to catch the gang and the pathetic discovery by the father of his son's underworld associations are said to make the picture breath-taking in suspense value.

"Temple Cities of the East" is the short to be shown with the feature.

You Can't Cheat an Honest Man (General Films)

Phoenix Theatre. 6.30 p.m.

Cast: W. C. Fields, Edgar Bergen, Charlie McCarthy, Mortimer Snerd, Constance Moore, Mary Forbes, Thurston Hall, Princess Baba, John Arledge, Charles Coleman, Edward Brophy, Arthur Hohl, Blacaman, Eddie Anderson, Grady Sutton, Ferris Taylor, James Bush, Frank Jenks, Ivan Lebedeff, Jan Duggan, Otto Hoffman. Director: George Marshall.

This Universal picture brings together one of the entertainment world's greatest comedy team in the persons of W.C. Fields, Edgar Bergen and his famous wooden assistant, Charlie McCarthy, in a story written by Fields himself.

Fields portrays an eccentric and impecunious showman, whose principal sideshow is provided by Edgar Bergen and Charlie McCarthy. The verbose dummy and Fields are in a constant state of feud. The final insult comes when the show proprietor hurls Charlie to the crocodiles for trying to help himself to the money which is owing to Edgar Bergen.

To calm the infuriated dummy the ventriloquist at last consents to walk out on Fields, but falls in love with the showman's daughter, and Charlie's hopes of freedom from Fields' lashing tongue vanish.

In a series of irresistible comedy situations it is shown how the blatant character of the showman and the devotion of Bergen eventually save the girl from marrying a rich playboy she does not love.

The Mystery of Mr. Wong (Pathe)

Cambridge Theatre. 6.30 p.m.

Cast: Boris Karloff, Grant Withers, Dorothy Tree, Morgan Wallace, Lotus Long, Holmes Herbert, Craig Reynolds, Ivan Lebedeff, Lee Tong Foo, Wilbur Mack, Hooper Atchley. Director: William Nigh.

In this, Boris Karloff's second of four mystery thrillers for Monogram, Mr. Wong, the super sleuth, played by Karloff, successfully solves a double murder mystery. The theme concerns the theft of a precious gem from a Chinese museum. The mysterious killing of the receiver at a party during a game of charades and Mr. Wong's perilous activities in trying to arrive at a solution of the mysterious killing in the face of extreme difficulties and obvious danger ends in a climax of thrills and suspense.

The story is based on the Collins' Magazine stories, "James Lee Wong," by Hugh Wiley.

Friday

Law of the Plains (Columbia)

Own Theatre. 10.30 a.m.

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Robert Warwick, Dick Curtis, Edward Lesaint, Edmund Cobb, Art Mix, Jack Rockwell, George Chesebro. Director: Sam Nelson.

A lone cowboy's efforts to rid a Western community of its lawless elements and, at the same time, to solve a mystery of many years' standing, supply the motivation for Charles Starrett's latest picture, in which he is seen as a ranch foreman who takes matters into his own hands when his boss is first beaten up and then robbed. Iris

Meredith is seen as the adopted daughter of a respectable banker, actually the brains behind the outlaws.

Mr. Moto on Danger Island (20th Century-Fox)

Century Theatre. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: Peter Lorre, Jean Hersholt, Amanda Duff, Warren Hymner, Richard Lane, Leon Ames, Douglas Dumbrille. Director: Herbert I. Leeds.

In "Danger Island" Peter Lorre, as Mr. Moto, has to solve the mystery of diamond smuggling. His ruse of pretending to be suffering from acute appendicitis on arrival is successful, inasmuch as it leads him direct to the smuggler's hide-out.

Suspicious persons on the island abound, and it is Moto's job to sort these people out and trap the culprit.

Swing, Sister, Swing (General Films)

Phoenix Theatre. 3 p.m.

Cast: Ken Murray, Johnny Downs, Kathryn Kane, Eddie Quillian, Ernest Truex, Edna Sedgwick, Nana Bryant, Esther Howard, Clara Blandick, Ted Weems. Director: Joseph Santley.

This Universal picture is a modern musical romance, which presents a new and youthful angle on the "show business."

The novel story tells of a small-town prize dance creation, "The Baltimore Bubble," which becomes a national sensation in the space of a few short weeks, and sends the youngsters responsible for its origin sky-rocketing to fame. The "Bubble" bursts, however, and the children return sadder, but wiser to their home town.

Two new tunes by Frank Skinner and Charles Henderson—"Wasn't it You?" and "Baltimore Bubble"—are highlights of this fast-moving comedy, which introduces interesting sidelights on the behaviour of Broadway show-folk down on their luck, as well as presenting to film-goers many unusual and attractive dance scenes in cabaret setting.

Let Freedom Ring (M-G-M)

Cambridge Theatre. 6.30 p.m.

Cast: Nelson Eddy, Lionel Barrymore, Virginia Bruce, Edward Arnold, Victor McLaglen, Charles Butterworth, H. B. Warner, Guy Kibbee, Raymond Walburn, Sarah Padden. Director: Jack Conway.

A story of the fight between farmers of the 1870's and an unscrupulous railroad construction gang, pressing westward, "Let Freedom Ring" presents Eddy as a young Harvard Law School graduate, Barrymore as his father, leader of the farmers; Miss Bruce as Eddy's sweetheart, proprietress of a Western café; Arnold, as the Wall Street railroad tycoon, and McLaglen as his Irish foreman.

Eddy sings seven numbers from the screen, including "The Dusty Road." Others are "When Irish Eyes are Smiling," "Home Sweet Home"; two originals, "Where Else But Here" and "Pat, Sez He"; Drigo's "Serenade," and the national hymn, "My Country 'Tis of Thee." Miss Bruce leads the singing of the last number with Eddy and a massed chorus taking up the verse.

Monday

Miss Fix-It (20th Century-Fox)

Century Theatre. 11 a.m., 3 p.m. and 6.30 p.m.

Cast: Jane Withers, Henry Wilcoxon, Gloria Stuart, Helen Westley, Jed Prouty, Douglas Fowley. Director: Herbert I. Leeds.

"Miss Fix-It" has a Hollywood background, and Jane Withers is seen as an orphan who runs away from school to pay a visit to her uncle, a famous director in the film capital. However, when she reaches there she finds that success has gone to his head, he has taken to drink and no one will employ him any longer. With

NEW PRODUCT ANALYSED

DRAMA

Too Dangerous to Live
The Little Princess
Marthe Richard au Service de la France
My Son is a Criminal
The Mystery of Mr. Wong
Mr. Moto on Danger Island
Christine
Night Club Hostess
Lone Wolf's Daughter

COMEDY DRAMA

Let Freedom Ring
Miss Fix-It
Everybody's Baby
Sword of Honour
The Ice Follies of 1939

COMEDY

You Can't Cheat an Honest Man
Swing, Sister, Swing

WESTERN

Stagecoach
The Law of the Texan
Law of the Plains
Texas Stampede
South of Arizona
Stars Over Arizona
Where the West Begins
West of Cheyenne

the help of his pretty secretary, Jane takes him in hand, and when attempting to entreat a producer to find him work, lands an acting part herself.

Texas Stampede (Columbia)

Own Theatre. 10.30 a.m.

Cast: Charles Starrett, Iris Meredith, Fred Kohler, Jun., Lee Prather, Raphael Bennett, Blackjack Ward, Hank Bell, Edmund Cobb, Eddie Hearn, Ed Coken, Bob Nolan, the Sons of the Pioneers. Director: Sam Nelson.

Fully fifteen big fight sequences, twenty exciting chases between cowboys, sheepmen and ranchers' posers, and many beautiful Western scenes are said to provide colour and drama to the production in which Starrett is a courageous young sheriff, who enforces the law among his friends to prevent a bloody feud between cattle and sheep men.

Stagecoach (United Artists)

Cambridge Theatre. 8.30 p.m.

Director: John Ford.
"Stagecoach," a Walter Wanger production, written and directed by Dudley Nichols and John Ford, the team responsible for Samuel Goldwyn's outstanding success, "The Hurricane," is described as an action-filled outdoor drama covering one of the most colourful and exciting phases of American history, before the coming of the railroad, when the stagecoach and the horse were the only means of transport.

The entire action of the film takes place in the eventful year of 1885, when the story deals with a group of passengers who undertake the dangerous stagecoach journey across the Arizona desert during an Indian uprising. During the trip one of the passengers is killed and another is critically wounded, and the film ends with a thrilling and unexpected climax.

"Stagecoach" has been produced on a lavish scale with authentic backgrounds with the co-operation of the Navajo-Apache Indian agencies and the United States Department of the Interior.

Tuesday

South of Arizona (Columbia)

Own Theatre. 10.30 a.m.

Cast: Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Robert Fiske, Edward Cobb, Art Mix, Richard Botellier, Lufe McKee, Ed Coken, Hank Bell, the Sons of the Pioneers. Director: Sam Nelson.

Considered Starrett's finest picture, "South of Arizona" presents the hard-riding, two-fisted star as a cowpuncher who rides the West of a murderous gang of cattle rustlers and avenges the death of a pretty girl's ranger brother. The Sons of the Pioneers, popular American quintet, are in the cast.

Everybody's Baby (20th Century-Fox)

Century Theatre. 11 a.m. and 3 p.m.

Cast: Jed Prouty, Spring Byington, Shirley Deane, George Ernest, June Carlson, Kenneth Howell, Billy Mahan, Russell Gleason, Reginald Denny. Director: Mal St. Clair.

In this latest Jones Family picture "Bonnie" Jones is expecting a happy event and is completely won over by Philcox, a child-raising crank, into adopting his psycho-analytical methods.

Philcox sends a special nurse to Bonnie when the baby is born and, as a result of the nurse's strict rulings, none of the Jones family are allowed to see the child, except, of course, Bonnie.

After a quarrel Bonnie and her husband have a row, entailing a temporary separation. It is "Granny" Jones who finds a way out, complete with the hasty exodus of the nurse. Reginald Denny plays the crank doctor.

Christine (British Screen Service)

Phoenix Theatre. 3 p.m.

Cast: Raimu, Marie Bell, Françoise Rosay, Harry Baur, Louis Jouvet, Pierre Blanchard, Ferandel, Robert Lysen. Director: Julien Duvivier.

One of the past year's most brilliant Continental films, "Un Carnet de Bal" has been done in English. The film introduces a series of dramatic and comedy cameos, arising from the memories of an old lady



Edgar Bergen and Charlie McCarthy and "Princess Baba" in the Universal picture, YOU CAN'T CHEAT AN HONEST MAN, starring W. C. Fields, which General F.D. is Trade showing at the Phoenix Theatre, this (Thursday) evening

LONDON TRADE SHOWS
are continued on page 14



Douglas Corrigan, the "wrong way flier," on the right, with Paul Kelly in a scene from *THE FLYING IRISHMAN*, the RKO-Radio film based on his life

Middlesbrough's One Seat for Six Persons

QUESTION OF NEW KINEMA REFERRED BACK

MIDDLESBROUGH Town Council, at the March meeting, decided to refer the question of a new cinema at the junction of Cambridge Road and Acklam Road, Middlesbrough, back to the Town Planning Committee. Recently the scheme was disapproved on account of the site "overhanging" an area zoned for dwellings.

In the discussion Coun. F. C. Pette pointed out that in Middlesbrough there are thirteen cinemas and one theatre, with a total seating capacity of 17,697 for a population of 140,000. This was equivalent to one seat for every 7.96 persons. With the exclusion of the Empire Variety Theatre the number of persons per seat is increased to 8.7. Stockton, he said, has six cinemas and has 6.65 persons per seat. Newcastle, with 43 cinemas, has 5.97 persons per seat.

It is obvious, he declared, that Middlesbrough is not catering for its film public to the extent that Newcastle and Stockton are doing.

SOUTHBOROUGH SCHEME REFUSAL

Injurious to Amenities of District

At the monthly meeting of the Southborough (Kent) U.D.C., an application to use land at London Road for the erection of a cinema was refused under the Town Planning Scheme.

It was stated in the minutes of the Housing and Town Planning Committee, referring to interim development, that application for consent to the use of this portion of ground for the erection of a cinema had been further considered, together with objections received concerning it from residents in the vicinity.

It had been resolved that the application for consent be refused on the grounds that the proposed use would not be in accordance with the proposals of the draft scheme, and would be injurious to the amenities of the neighbourhood.

TO SHOW FILMS UNTIL SEPTEMBER

Alterations at Ashton Theatre

Extensive alterations have been carried on at the Theatre Royal, Ashton-under-Lyne, since it was acquired seven weeks ago by Ashton (Pavilion) Ltd.

Alfred Jepson, manager, states it is intended to run off the existing bookings of films, which will take until the beginning of September, and then to produce variety and revue.

Modern entrances have been constructed, the foyer has been re-arranged, and the old "pit bar" has disappeared to make room for an enlarged foyer.

New pelmet tabs of old rose coloured material are being made for the stage decorations, and boxes and stage curtains will be relieved by grey and blue velvet "legs" masking the side. Old rose and rust colour is the colour motif for the theatre.

It is proposed to repeat the circle.

Grand National's Double in West End

Grand National's "I Met a Murderer," which opened its pre-release run at the Marble Arch Pavilion on Sunday, was supported by "Titans of the Deep," another picture from the same organisation.

This picture is a decided novelty, and brings to the screen the amazing scenes caught by the camera when 1,500 feet below the surface of the ocean in the "bathysphere" invented by the two scientists, Dr. William Beebe and Otis Barton.

Undersea fights between monsters of the deep, and battles between deep-sea divers and a shark and an octopus are incidents in this film, which, together with "I Met a Murderer," is at the Marble Arch Pavilion for an extended pre-release run.

N.A.T.K.E. REJECT MOTION TO OPPOSE S.O.

Statement Refers to "Unnecessary Threat"

EARLY MEETINGS WITH C.E.A.

THE Executive Committee of the N.A.T.K.E. has rejected the motion put to it that it should actively oppose Sunday opening proposals as a lever to obtain agreements in various districts specified in the resolution.

It was considered that the motion constituted an unnecessary threat and was contrary to the conciliation machinery agreed upon between the C.E.A. and the N.A.T.K.E.

The official announcement of the decision reports that the Executive Committee of the N.A.T.K.E. considered the matter at its meeting on Thursday when the subject was considered in relation to a number of reports from various parts of the country on the operation and observance of existing agreements and in relation to conditions in those areas where agreements do not as yet exist.

It was recognised that the situation in several respects left much to be desired and that certain unsatisfactory features in the matter of the observance of agreements by exhibitors and the non-completion of agreements in other areas required adequate and prompt attention.

The executive unanimously decided to reject the terms of the motion submitted on the following grounds:—

- (a) That the motion constituted an unnecessary threat;
- (b) That it was contrary to the conciliation machinery agreed upon between the C.E.A. and the Union;
- (c) That it would tend to aggravate rather than lessen the difficulties complained of;
- (d) That the Union had ample means and resources in other directions to protect its members' interests without recourse to a general campaign on the specific issue of Sunday opening.

It was decided to instruct the General Secretary (T. O'Brien) to secure an early meeting with the national officers of the C.E.A. in order to have several matters elucidated and satisfactorily disposed of.

NEWS THEATRE ASSN. FORMED

Personnel and Offices

Registration formalities of the National News Theatre Association have now been completed. The aims and objects of the Association are the furtherance of matters relative to the development of news theatres, and the useful co-operation of those controlling them, towards their successful establishment and public recognition.

Officers of the Association are: Chairman, H. C. C. Carlton; vice-chairman, Joseph Cohen; treasurer, John Diamond, F.C.A.; general secretary, C. W. Fennell; assistant general secretary, Miss D. M. Vaughan, A.C.A. The registered office of the Association is at 31, Dover Street, Piccadilly, London, W.1.

ODEON, HIGHGATE, BUILDING

Building operations will shortly be commenced in connection with the new Odeon at Highgate. Situated in Junction Road, the site is about 375 yards from the main crossing at the foot of Highgate Hill, and is bounded by Tremlett Grove and Bickerton Road. Designed by T. T. Bennett and Son, architects, 43, Bloomsbury Square, W.C.1, it has a seating capacity of 1,975.

A.B.P.C. AGAIN WIN TRADE SHOW COLLECTION TROPHY

Liverpool C.T.B.F. Annual Report

ARTHUR SYDNEY, manager of Liverpool branch of A.B.P.C., has won the silver rose bowl, presented by the Liverpool sub-committee of the C.T.B.F. for the best Trade show collections during the year 1938. This cup is presented for the best average collections and not simply for the largest amount collected. Mr. Sydney has repeated the success he achieved in 1937, when he wrested the trophy from L. Blond, of G.F.D.

Here is a summary of the results of the Liverpool Trade show collections:— Associated British, 24 Trade shows, collections £40 4s. 6d.; average, £1 13s. 6d. Butcher's, six Trade shows, collections £8 3s. 7d.; average, £1 7s. 3d. Columbia, 30 Trade shows, collections £34 19s. 2d.; average, £1 3s. 4d. United Artists, 18 Trade shows, collections £19 17s. 4d.; average, £1 2s. 1d. General Film Distributors, 56 Trade shows, collections £50 5s. 7d.; average, £1 1s. 7d. B.I.E.D., five Trade shows, collections £4 16s. 4d.; average, 19s. 3d. Paramount, 54 Trade shows, collections £40 7s. 2d.; average, 17s. 11d. British Lion, 30 Trade shows, collections £34 14s.; average, 16s. 5d. First National, 30 Trade shows, collections £23 11s. 4d.; average, 15s. 6d. Pathe, 14 Trade shows, collections £10 15s. 10d.; average, 15s. 8d. M.G.M., 47 Trade shows, collections £35 2s. 9d.; average, 14s. 11d. RKO-Radio, 48 Trade shows, collections £19 13s. 4d.; average, 8s. 2d. Warner's, Ltd., 29 Trade shows, collections £11 17s. 2d.; average, 8s. 2d. Anglo-American, six Trade shows,

collections £2 8s. 6d.; average, 8s. 1d. A.B.F.D., 20 Trade shows, collections £6 4s. 1d.; average, 6s. 2d. Twentieth Century-Fox (private theatre) collections £24 8s. 11d. Ben C. Gibbs, two Trade shows, collections £1 9s. 9d.; average, 14s. 10d. Mancunian Film Corp., one Trade show, collection 8s.

P. M. Hammer, as chairman, and G. Dudley West (secretary) signed the annual report of the committee. It shows that the total collected during the year 1938 was £432. Miscellaneous receipts included £9 from Sunday openings at the Coliseum, Litherland, and at one of the theatres of J. R. Saronie (Bangor); concert at Plaza, Widnes, £12 2s.; renters' ball (raffle), £15 15s.; C.E.A. dinner (raffle), £11 5s.; donation from F. Kenyon (Colwyn Bay), £1 1s.

The committee expresses its thanks and appreciation to the film renters' managers for the liberality of their assistance.

Bette Davis and Fay Bainter with Jack L. Warner after receiving their awards at the Motion Picture Academy Awards dinner at Hollywood.



Midland C.T.B.F. Wants Bigger Grant from S.O.

HOPES TO ATTAIN £10,000 OBJECTIVE THIS YEAR

REORGANISED on its present basis 10 years ago, the Birmingham and Midland Cinematograph Trade Benevolent Fund has now investments to its credit amounting to £5,700. Its "perpetual" chairman, Bernard Cresswell (Midland manager for M-G-M) is hopeful of achieving his object to make that a round sum of £10,000 during the ensuing year. At the annual meeting held on Friday, B. T. Davis (hon. sec.) expressed the opinion that a more generous annual grant should be made by the Birmingham magistrates from the Sunday Entertainment Fund than was now forthcoming.

Mr. Cresswell presided over a good attendance, and in reviewing the year's work remarked that there had been a suggestion made in some quarters that the Fund had become a "savings society" or a guarantee that no one should have "a drop in salary." Operators and other employees who were dismissed on Saturday went to the officials on the following Monday with the idea of getting their unemployment pay made up to their original wages. The Benevolent Fund was not for that purpose, but to help in cases of distress. Because some of those applications had been turned down people were going about saying it was a "savings society."

In spite of a decrease in income of £308, they had had a successful year, after distributing £521 in grants and loans, and during the past fortnight had invested a further £500.

In thanking the various managers, circuit supervisors, etc., responsible for the collection boxes for their efforts, he urged all connected with the Fund to make an earnest endeavour to make amends for the £308 decrease in income during 1938. He wished to thank both the hon. treas. and hon. sec. for the valuable assistance rendered by them and also the members of the committee.

Proposing the adoption of the balance-sheet for the year ended December 31, which showed an excess of income over expenditure of £656, W. L. Grice (hon. treas.) pointed out that grants and loans accounted for £513 against £650 in the previous year.

It was essential that they should look to receipts from collecting boxes, Trade show boxes, etc., to maintain their income. In that direction they ought to organise another drive in the Birmingham area for, as the list would show, the Rex and the Forum, Coventry, headed the collecting box receipts. He would like to see the Birmingham houses more in the picture.

Income from investments had increased by £42 17s. to £307 16s. During the last 13 months they had increased their investments by £1,162, so that they now stood at approximately £5,700.

C. W. Hutchin (Walturdaw) briefly seconded the adoption of the accounts, the motion being carried.

In proposing the re-election of Bernard Cresswell as chairman, H. B. Lane paid tribute to his enthusiasm and energy. This was seconded by G. G. Baum (Leicester).

As chairman of the Birmingham and Midland branch of the C.E.A., H. Ferrier Cornforth was appointed vice-chairman; Coun. W. T. Hodge was elected a vice-president in place of F. C. Balcon, who was no longer associated with the Trade in Birmingham, and A. W. Rogers was appointed a trustee in succession to J. C. Corper.

W. L. Grice and B. T. Davies were unanimously re-elected hon. treas. and hon. sec. respectively, and in thanking the members for the renewal of their confidence, Mr. Davis referred to what he thought was

the "paltry" annual grant by the Birmingham Magistrates from the Sunday Entertainment Fund. In his opinion they were definitely entitled to more than £400 out of £14,000, and he had received a letter from the Clerk to the Justices stating that the latter were willing to receive a deputation to discuss the matter.

He suggested that at an early date a small sub-committee should be appointed to meet the Justices to state the case for more generous treatment for the Fund.

The following will constitute the committee: F. Hardy (West End Cinema), C. W. Hutchin (Walturdaw); Mrs. E. McDonald, C. Solomon (A.B.P.C.), R. J. Solomon (A.B.F.D.), H. S. Whitlock (M-G-M), G. G. Baum (Leicester), Leo Edgar (United Artists), C. H. Russ (Gaumont-British), Coun. H. Heath (Coventry), E. B. Gold (A.B.C.), J. W. Davies (Odeon Theatres), and F. Chambers (North Staffs).

Messrs. Tyler and Wheatcroft, Birmingham, were re-elected hon. auditors and thanked for their services.

F. Chambers, in handing a cheque to the chairman for £88 8s., the profits on the recent Potteries Kinema Ball, pointed out that this was a slightly better result than was forthcoming last year, when £85 was handed over.

The chairman thanked Mr. Chambers for his handsome cheque and assured him that everything possible would be done to assist the North Staffs. committee in the future.

Earlier Opening at Broadstairs

At the adjourned annual licensing meeting on March 6 J. H. Robinson applied on behalf of Sax Cinemas, Ltd., for a variation of the times of the music and dancing licences in respect of the Royalty and Picture House Kinemas, Broadstairs.

He said that the present hours were from 11 a.m. to 11 p.m., and asked for the opening time to be 10 a.m. as they wished to hold children's performances on Saturdays. It was agreed that the opening time on Saturdays should be 10.15 a.m.

GOVERNMENT ASKED TO HELP FINANCE FILMS

Lords Debate on Films Act Failure

PROSPECTS OF IMPROVEMENT

WHAT actually amounted to the first official review of the working of the Cinematograph Films Act was given in the House of Lords last week on behalf of the Government by Lord Templemore (Captain, Yeoman of the Guard) in reply to Lord Bridgeman, who put forward a motion calling attention to the "decrease in production of cinematograph films in Great Britain and the consequent increase of unemployment in the film industry."

Lord BRIDGEMAN, in support of his motion, argued that the "quickie," as made in England, seemed to have disappeared, but there had been an increased importation of foreign second-feature films. He admitted that during 1938 there had been a number of outstandingly good films produced in this country, but in regard to quantity the position was not so good.

In the year ended March 31, 1937, 225 British films were produced; in the following year 228; but in the year ending March 31 next it was expected that only 90 would have been registered, and of these all except ten were films made in this country to American order or with American money. "Only ten," he declared, "were genuinely British."

Lord BRIDGEMAN then went on to show how the industry could be helped. The studio capacity of this country was about 500 films a year, but

there were eight studios that had been without a single feature for 12 months. The average film technician had worked only about 45 weeks out of a possible 52. The raising of the quota would not be a sound solution. But, if nothing was done we might have no genuinely British films next year, and while not favouring a subsidy he did urge the Government and the Films Council to take constructive steps to avoid the disappearance of the genuine British film.

Finance is the Issue

Lord STRATFORD, who strongly supported the motion, thought that if the quota were increased too rapidly they might only succeed in producing imports of foreign films. While he did not favour subsidies, he did urge that the Government should take a hand in the providing of finance. Something in the nature of a financial corporation might be formed.

In his reply, Lord TEMPLEMORE disarmed his critics by frankly admitting that film production had fallen substantially during the last 12 months, and that there was a very considerable amount of unemployment in the industry.

In the 12 months up to the end of March, 1938, some 220 long films were made in this country. In the current renters' quota year the number so far registered was 94, and by the end of this month it would probably have reached somewhere between 90 and 100. That was undoubtedly a very serious drop; but it would be wrong to assume it was due to the new legislation.

Films from U.S.

There had been a decline in the importation of foreign long films. This was partly due to a certain amount of forestalling in the last year of the old Act and the recession in America which had led to some decrease in production in that country.

Apart from the films required to be produced statutorily there had been a severe set-back in the independent British film production, largely due to the difficulty of finding the necessary finance. In the last two years of the old Act there had been a period of considerable extravagance. The City had lost considerable sums of money and in view of its experience had shown little signs of any willingness to provide further finance.

On the Other Hand—

Passing to what he called "the brighter side of the picture," Lord Templemore said that the small reduction in the renters' quota had been fully justified.

The new Act of 1938 had attempted to find markets for British films abroad, particularly in the United States. The harmful "quota quickie" was abolished by means of the minimum cost test provisions, and encouragement was given to the production of higher quality films. It was no good disguising the fact that production on those lines must be slow and could only be achieved by co-operation with the American industry.

Higher Quality

In the last twelve months there had been a steady advance in the average quality of British films. A considerable number could hold their own with any others produced anywhere in the world—"The Citadel," "Pygmalion," "Sixty Glorious Years," "The Mikado," and "The Drum." Of special significance was the fact that distribution of such films had taken place in the United States.

Policy Justified

"Everything points to the fact that the underlying policy of the 1938 Act is the right one," he asserted. "At the beginning of April next the long film quota in this country will rise from 15 per cent. to 20 per cent."

There is reason to believe that American production is on the up-grade, and a much-needed filip should be given to British production. Moreover, there are definite indications that the co-operation between the British and the American interests will show a further advance in the coming year."

A Suggested Cure

At this stage, Lord Templemore came to the remedy. "What is particularly needed," he said, "is some additional filip for independent British production. We have in this country some of the best studios in the world, the best of talent and a wealth of material from which to draw. It is to be hoped that the financial interests will have observed the fine results obtained with the films made in the last twelve months, and will be willing to give their support for well-conceived schemes of production."

Certain financial interests (went on Lord Templemore) had turned to an increase in the quota as a possible partial solution. The Government were anxious that the position should be carefully considered, and had referred the question of the quotas to the Films Advisory Council for their advice. In summing up, Lord Templemore deeply impressed the House. "It is the opinion of the President of the Board of Trade and the Government that the effect of the Act has been to cause a general improvement in the quality of British films. In spite of this, the amount of film production going on in this country is not as great as the Government would wish to see, but in their view this is due to underlying conditions in this and the American industry which are not affected by legislation."

"They consider, on the working of the first year of the Act, that the policy of co-operation between the United Kingdom and the American interests is the correct one, and that with the increase in the quota which takes effect next month, and the plans which have been or are being made to extend this co-operation, we shall see a definite improvement in the position."

Lord BRIDGEMAN, in withdrawing his motion, expressed the hope that some sort of suggestion to make finance available to producers would now be made by the Board of Trade.

QUESTIONS IN THE HOUSE

Labour Minister Replies to Mr. Day

FURTHER INTERVENTION ON HIS PART NOT WANTED: POLITICAL CENSORSHIP?

IN the House of Commons on Thursday, HARRY DAY asked the Minister of Labour whether, in view of the fact that, according to particulars supplied to his department, many persons employed in the cinema industry were still compelled to work 70 hours and over per week at wages of approximately £2 per week with very little rest-time, and who were not subject to any area agreements operating between the employers and/or employers' organisations, he would say what action he now proposed to take to remedy these conditions of employment.

ERNEST BROWN said that in general he was of opinion that the regulation of wages and other conditions of employment would best be dealt with by the ordinary method of negotiation between employers and work-people, and good progress had been made by this method in the case of cinema employees in recent months. Agreements had already been concluded in a number of districts and negotiations were proceeding with a view to all areas being covered. He was assured that the organisations concerned were taking effective action and that further intervention on his part was not called for at the present time.

He would not at the moment say how he proposed to deal with the independent proprietor who does not belong to any organisation.

He did not recognise that it was impossible for proprietors to belong to organisations.

Advice for the B.B.F.C.

GEOFFREY MANDER asked the Home Secretary if he would give particulars of the films about which his department was consulted by the British Board of Film Censors during the last two years; and whether the advice tendered was accepted.

SIR SAMUEL HOARE said it would not be

right that persons or organisations asking for advice or information from his department should be liable to have their communications made public, but he might say that the two cases in which this Board had consulted the Home Office in the last two years were in no way connected with a political issue.

Political Pressure?

MR. MANDER asked the Home Secretary whether he would consider the question of promoting legislation to prevent the political censorship of films now exercised by the B.B.F.C. in view of its action in refusing permission for, or insisting on cuts in, the "March of Time" films, "Arms and the League," "Threat to Gibraltar," "Crisis in Algeria," as well as such films as "Inside Nazi Germany," "Nazi Conquest No. 1—Austria," "Croix de Feu," "Spanish Earth," and "Britain and Peace"; and the fact that this censorship has been exercised on political grounds invariably contrary to the views held by the Opposition and favourable to the views held by the Government.

SIR S. HOARE: No, Sir. As I have stated in reply to previous questions by the hon. Member, I am unable to accept his view that the British Board of Film Censors exercises a political censorship. Moreover, the judgment of the Board is not final, and it is open to the local authorities to allow a film which has been rejected by the Board in whole or in part.

MR. MANDER: If I am able to produce evidence tending to show that this political censorship does in fact exist, will he give consideration to it?

SIR S. HOARE: Yes, I am prepared to look into any information which the hon. Member will give me, but whether I have any responsibility in the matter is another question.



T. F. Massicks, of the Northern branch, who suggests a gummy attachment to renters' contracts forbidding the showing of film on non-flam stock until after play date

Unlicensed Hall Shows Feature First

NORTHERN BRANCH QUESTION CLAIM AGAINST KENTER

W. S. GIBSON presided over the recent meeting of the Northern C.E.A. branch, and several points of general as well as local interest were discussed. The competition of outside halls, equipped with sub-standard machines; a possible adjustment of the barring difficulty; and the position of the small exhibitor were amongst the most interesting subjects.

The SECRETARY reported having forwarded to the General Secretary particulars of complaints of free and low-priced shows held in clubs or unlicensed premises in opposition to legitimate exhibitors.

Mr. Fuller had replied stating that the matter was being taken up with the Home Office, to whom evidence was to be submitted on unlicensed shows.

The SECRETARY informed the members that he had received a further complaint from a member concerning the film "No Limit," which was booked for a showing at a Blackhall cinema in May and was shown in an unlicensed hall at Hesleden earlier this month.

A brochure issued by Brady and Martin, manufacturing chemists, of Newcastle, contained a hire advertisement of the film "No Limit," which did not contain any denial that Brady and Martin, or their principals, were not renters within the meaning of the Cinematograph Act. He contended that films shown for hire in that brochure should, therefore, be prohibited from being shown to the public.

T. F. MASSICKS pointed out that the bona-fide exhibitor must possess a Board of Trade licence, and the people who hired these small halls did not usually have such a licence. He considered this was a matter which the Association should deal with in the proper quarter.

The CHAIRMAN pointed out that non-flam films did not come under the Cinematograph Act.

E. J. HINGE: At the present moment contact is being made by the Association with the renters over this question. He submitted that it was a very difficult matter to pin down. The Cinematograph Act unfortunately only dealt with inflammable films. Referring to a recent case reported in the Press concerning one of these non-flam film shows where there had nearly been a panic, he thought this would have the effect of making the Home Office take notice.

As far as the renter was concerned it very often happened that he only held the distributing rights of the non-flam film, and as far as the halls were concerned where these shows were given they were not licensed cinemas, and the Board of Trade only covered cinemas that were licensed under the Cinematograph Act.

He was very perturbed over the whole situation, and he thought it would serve a very useful purpose if a copy of that

member's letter which the secretary had submitted to the meeting were sent to the General Secretary.

B. RENWICK asked what was the position of an exhibitor who had the film booked and it was shown on non-flam film in his area before he played it. Had he a claim against the renter?

T. F. MASSICKS said he would suggest that printed and gummy slips should be issued by the branch to every member bearing a statement that the showing of the film in the contract on non-flam stock was forbidden until after the play date.

Mr. Carr suggested that as soon as any members became aware of one of these non-flam films shows taking place in their vicinity they should submit full particulars to the branch secretary.

It was agreed that before taking steps to adopt the suggestion of fixing a printed slip to contracts, the secretary should submit the proposal to the Association's legal department and report back.

Sympathy

Before commencing the business W. S. GIBSON made sympathetic reference to the death of Dixon Scott: "He was not only a pioneer in the business, but a pioneer in newsreel theatres in the North, and all who knew him would regret his passing."

The Secretary (Alfred Smith) reported having written a letter of sympathy on behalf of the members to Dixon Scott, jun., and read Mr. Scott's reply, conveying his thanks and appreciation to all members for the kind messages he had received.

A vote of sympathy with the relatives was passed by the members standing in silence.

Barring: A Friendly Talk

The CHAIRMAN reported that at a luncheon which was held preceding the last branch Executive Committee meeting they had the company of two renters' branch managers.

They stated that the local renters were prepared, if the exhibitors in the area so desired, to hold a meeting of local renting managers and appoint a committee to meet members appointed by the branch for the purpose of finding ways and means to meet unfair bars complaints.

"This question of unfair bars should be pursued thoroughly," declared T. F. MASSICKS.

There had been many things taken up by the association recently, such as "A" and "B" films, etc., but not once had he seen an idea from the branch of which any notice had been taken. He would, therefore, like to see this question of unfair bars receive its birth in the Northern Branch and then go on throughout the country.

E. J. HINGE: We want to know that we are not going to waste our time talking with them unless they have the approval of the people behind them.

It was eventually agreed that the question of unfair bars be pursued and that the branch agreed to meet the local renters' representatives as suggested. It was left to the branch Executive Committee for further steps to be taken.

The SECRETARY reported having sent forward to head office a copy of the resolution adopted at a special branch meeting held in February regarding members not signing any renewal agreements for their sound equipment, no matter what company owned it, until the General Council had issued instructions as to terms that could be accepted.

"The response from the branches in this respect has been really excellent," observed E. J. HINGE.

Small Exhibitors

When the Secretary reported that a circular letter dealing with small exhibitors' terms had been sent to every member by the general secretary, several members in the meeting declared they had not received it. The Secretary was instructed to note the members' names and refer the complaint to Mr. Fuller.

In reply to a query by a member as to whether the small exhibitors' terms applied to all films or not, the chairman replied in the negative.

As a small exhibitor a member stated that he had been able to book films on more advantageous terms than the circular suggested, but he was not getting any "plums." F. W. MORRISON pointed out that the negotiating committee had gone as far as it could, and if that committee went on negotiating, as some people desired, it would only be flogging a dead horse.

As far as small exhibitors were concerned, when such films as "Citadel" and "Mikado" were mentioned, they had to remember that these cost more than many other productions, and if the renters were prepared to meet the small exhibitors at 33 per cent. for such films, or break figures, he considered they would be meeting them fairly.

The CHAIRMAN said he would recommend small exhibitors to follow the advice and see what they could do by approaching the renters.

BUTCHER'S FILM SERVICE
PRESENTS

KINEMATOGRAPH WEEKLY
March 14, 1939



SWORD HONOUR



PRODUCED AND DIRECTED BY MAURICE ELVEY

BUTCHER
PICTURE

KINEMATOGRAPH WEEKLY
March 1st, 1936

BUTCHER'S

FILM

SERVICE

PRESENTS

GEOFFREY TOONE

SALLY GRAY

DOROTHY DICKSON

SWORD of H



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TRADE SHOW
Cambridge Theatre,
Tuesday, March 21st
at 8.30 p.m.



"SWORD OF HONOUR"



Scenes from Butcher's *SWORD OF HONOUR*, to be Trade shown on Tuesday, March 21, at the Cambridge Theatre, at 8.30 p.m. Starring Geoffrey Toone, Sally Gray and Dorothy Dickson is Donald Gray and Wally Patch heading a strong supporting cast. *SWORD OF HONOUR* tells a human story set against a background of the Sandhurst Royal Military College. Maurice Elvey produced and directed and was given full co-operation by the War Office and military authorities

IN THE COURTS

£3,400 AWARDED
TO ELIZABETH
ALLAN

M-G-M BRITISH GRANTED
STAY OF EXECUTION

ELIZABETH ALLAN, the film actress, was awarded £3,400 damages in the King's Bench Division on March 10 against Metro-Goldwyn-Mayer British Studios for breach of contract. The jury found that she was engaged to play the part of Christine in the film version of Dr. A. J. Cronin's book, "The Citadel." A stay of execution was granted pending notice of appeal, the damages to be paid into court.

The Real Question

Justice Singleton, summing up, said that if the jury found there was a contract, it was not disputed by the defendants that it had been broken.

"The real question is not between a corporation, with or without body or soul, on the one hand, and Miss Allan, with her charm, on the other," he said. "It is whether you believe Mr. O'Brien or Mr. Goetz as to whether a contract was made for Miss Allan to play the part of Christine in the film."

Mr. Justice Singleton said that actors and actresses who went to Hollywood earned big sums of money. Holding up the paper on which Mr. Goetz's figure covering his living expenses was written, he said: "I judge that only from what I see are the ideas of the weekly expenses of a managing director."

"Money is not so much thought of in that country as in this," he remarked. "We wish things might be altered."

He said that, with her ability, Miss Allan might have been a great success in the film. It was so much altered that the jury might think that the chances of her making a great success were even, or not balanced in her favour.

Jury's Findings
After an absence of 50 minutes the jury answered the questions put to them as follows:

Did the defendants engage Miss Allan to take the part of Christine in "The Citadel"?—Yes.

If so, was it on the terms of her American contract?—Yes.

If so, what damages?—(a) By way of loss of salary, £1,200; (b) by way of loss of opportunity of enhancing her reputation, £1,500.

Did the defendants commit a breach of Clause 5 of the agreement, not to advertise Miss Allan except in connection with a picture in which she was to appear?—Yes.

If so, what damages?—£100.

Was there a lending of Miss Allan to the defendant company?—Yes.

Judgment was entered for Miss Allan for £3,400 with costs.

"UN CARNET DE BAL"
IN ENGLISH

British Screen Service
Trade Show

"Un Carnet De Bal" one of the greatest successes of 1933 and certainly the finest film made by that great French director, Duvivier, before he went to Hollywood, has had English speech added to it and commences a new lease of life under the title "Christine," to be released by British Screen Service.

The addition of the English language to this beautifully acted picture has been done so meticulously that few, if any, of the average audience not conversant with modern "dubbing" methods will realise that the language has been changed. In its new form "Christine" stands as a first-class story, beautifully acted by a cast of French artists, which include Harry Baur, Marie Bell, Pierre Blanchard, Raimu and Fernandel, any one of whom are capable of being, and indeed actually have, starred in productions on their own. Add to this the directorial genius of Duvivier, long recognised as one of the finest directors either in Europe or America, and "Christine," dressed in its new raiment, becomes a first class box-office proposition.

The lay Press were loud in their eulogies of "Un Carnet De Bal" when it enjoyed its record-breaking London run last year, and they were unanimous.

The London Trade show of "Christine" will take place at the Phoenix Theatre on Tuesday, March 21, at 3 p.m.

BRISTOL KINEMAS TO
SHOW A.R.P. FILM

C.E.A. Stipulation

The Bristol A.R.P. Committee have had a special film produced for the purpose of stimulating recruiting for volunteers for A.R.P. work. By an arrangement made with the Bristol branch of the C.E.A., the film is being shown in all Bristol cinemas this week. Entitled "Bombs Over Bristol," the film runs for five minutes.

Twelve copies have been made and these will be circulated amongst the 36 cinemas in the city. It was a stipulation made by the branch that the film should be shown in all the cinemas during the same week.

Manchester A.R.P. Display

Some of the latest defence equipment, including a giant searchlight, is displayed this week in the foyer of the Gaumont Theatre, Manchester. An R.A.F. recruiting and enrolment depot, staffed by R.A.F. men, has also been installed.

At each evening performance addresses are given from the stage of the theatre, where the documentary film, "Man the Barrage," is being shown supplementary to the George Formby R.A.F. comedy, "It's in the Air."



Irene Dunn and Lee Bowman in LOVE AFFAIR, which RKO-Radio will shortly Trade show

Good Friday
"Yeas" and
"Nays"

AGAINST CARDIFF BY-LAWS

BECAUSE it was against the by-laws Cardiff Watch Committee refused applications from three Cardiff cinemas to open on Good Friday.

Moving that permission be given, Coun. W. H. Parker said: "I see nothing immoral in opening cinemas on Good Friday and I would prefer that to be done rather than see people walking aimlessly about the streets."

On being put to the vote the motion was lost, but Coun. Parker intimated that he would put down a notice of motion for the next council meeting urging that the by-laws be altered.

Bridgwater magistrates have granted an application made by P. E. Archer, of the Town Hall, Bridgwater, to open from 6 p.m. to 10 p.m. Hineley cinemas have also received permission to open.

The Bury St. Edmunds magistrates have refused applications by the Playhouse and Odeon cinemas for extensions to their licences to enable evening performances to be given on Good Friday.

The General Purposes Committee of Monmouthshire County Council recommend that permission be given to open cinemas in Monmouthshire on Good Friday on condition that the films shown are strictly in accordance with the spirit of the day.

Bridgnorth magistrates have refused an application by G. Carlton for the Majestic Cinema to open at 6 p.m. on Good Friday. It was stated that one of the films to be shown was featuring Shirley Temple, which had a "U" certificate.

New Companies Registered

First Production Unit, Ltd.—Registered March 9. Capital, £1,000 in 2,000 ordinary shares of 1s. each. Film producers, etc. Solicitors: Hugh V. Harraway and Son, 2, Field Court, Gray's Inn, W.C.1.

Regent Varieties (Grimesthorpe), Ltd.—Registered March 9. Capital, £200 in 200 ordinary shares of 1s. each. Theatre and cinema proprietors, etc. The directors are: Mrs. Jessie Wright, Sheffield; Mrs. Doris Hayes, Sheffield. Registered office: 38, 1, Powell Street, Sheffield.

N.W. and R. Cinemas, Ltd.—Registered March 5. Capital, £200 in 200 shares of 1s. each. Cinema proprietors, etc. Secretary: William A. Wallace. Registered office: Dominion Buildings, 68, Argyll Street, Birkenhead.

Embassy, Nettle, Ltd.—Registered March 8. Capital, £200 in 200 shares of 1s. each. Cinema proprietors, etc. The permanent directors are: Aaron H. Shapiro, 17, Elm Avenue, Beeston. Notts. director of 8, and H. Ltd.; Maurice E. Cooper, 29, Middleton Crescent, Derby Road, Beeston. Director of Cavendish Cinema, Ltd.; Isidore Shapiro, 20, Carlisle Drive, Nottingham. Solicitors: Burke & Jackson, Nottingham. Registered office: Barton Buildings, Parliament Street, Nottingham.

Grand Cinema (Parson Cross), Ltd.—Registered March 9. Capital, £20,000 in 20,000 shares of 1s. each. Cinema proprietors, etc. The directors are: Alfred Downing, 249, Brimley Edge Road, Sheffield; Wm. E. Bolton, 8, Upper Albert Road, Sheffield. Qualification: 500 shares. Solicitors: R. B. Grayson, 7, North Church Street, Sheffield.

Imper House Productions, Ltd.—Registered March 9. Capital, £20,000 in 20,000 management and 100 ordinary shares of 1s. each. Cinema proprietors, etc. Permanent directors are: Chas. H. H. Downing, 18, Chiswellton, Park Side, Wimpole, S.W.19; Percy N. Rand, 26, Hanover House, Regents Park, N.W.8; Wm. Gimes, 38, Queen's Court, W.2; Matthew Davidson, 184, Tottenham Court Road, W.1. Solicitors: Gulliver and Burrow, 4, Finch Heshorn, W.C.1, and Courtenay, Crosse and Finch, 3, Lombard Court, E.C.3.

Monument Film Productions, Ltd.—Registered March 9. Capital, £1,000 in 1,000 shares of 1s. each. Film producers, etc. The directors are: Walter Jentsch, 71, Corringham Road, N.W.11; Elisabeth Bredius, Aardenhout, near Haarlem, Holland; Arthur Leslie, 41, Willey Court, Gorum Street, W.C.2. Solicitors: Strong and Co., 61, Gracechurch Street, E.C.3. Registered office: 61, Gracechurch Street, E.C.3.

INCREASES OF CAPITAL.
British Theatre Corporation, Ltd., The Pavilion Theatre, Lodge Lane, Liverpool, 8. The nominal capital has been increased by the addition of £4,000 in 10 ordinary shares, beyond the registered capital of £6,000.

MORTGAGES AND CHARGES.
Odeon Theatres, Ltd., 55-56, Pall Mall, S.W.—Particulars filed of £1,440,000 debentures (£1,175,716 "A" and £266,284 "B") authorised by resolutions of January 11, 1939, and February 16, 1939, and covered by trust deed dated February 16, 1939, the amount of the present issues being £1,011,716 "A" and £266,284 "B". Trustees: Sir Percy Coleman, Simmons, K.C.V.O., D.L., J.P., and Philip E. Hill, **Imperator Film Productions, Ltd.**, 142, Wardour Street, W.1.—Loan agreement dated February 22, 1939, supplemental to loan agreements dated October 26, 1938, and December 1, 1938, to secure £74,300 19s. inclusive of £29,300 19s. outstanding under deeds dated October 26, 1938, and December 1, 1938, and constituting a further charge upon the "Victoria the Great" and "Sixty Glorious Years" and the producer's share of revenue therefrom. Holders: Bank of America National Trust and Savings Association, San Francisco, California, U.S.A., and 12, Nicholas Lane, E.C.4.

£400,000 ISSUE IN BAIRD
RE-FINANCING PLAN

Will Gaumont Take Over
Responsibility?

SHAREHOLDERS PERTURBED

By Our City Editor

BAIRD Television, Ltd., which so far has made trading losses of over £563,000, and probably more, since the date of the last balance sheet, and which has spent an additional £539,415 on patents, rights, trade marks, etc., has now made arrangements to raise a further £400,000 capital from its shareholders.

The company is making an issue of 400,000 of 5 per cent. Loan Stock, convertible up to March 31, 1939, at par into non-cumulative preference shares, bearing the somewhat high rate of interest of 25 per cent., together with a participation in 25 per cent. of any further profits distributed.

As it is believed that the Baird Co. has been obtaining funds from the Gaumont-British Picture Corporation and the Baird Co.'s Loan Account has now risen from £150,000 to £250,000, it is thought that the "certain shareholders and creditors of the company" who have already informed the Board of their intention to apply for a total of £250,000 of the new loan stock must be the Gaumont-British Picture Corporation and the Ostrer family, both of which are large shareholders.

Taking Charge

If this is the case it seems likely that the Gaumont-British Co. is about to take over the responsibility of Baird Television, Ltd., which is, to say the least of it, not in a very prosperous financial condition.

On the other hand, there is not a lot of publicity about the wiring of cinemas for television which is being fanned by the news that the B.B.C. have given their permission for the big screen reproduction of the Harvey-Gains fight from Harringay.

It is hardly likely, I suppose, that the B.B.C. will give such permission, if it intended at some later date to ban the use of large screen television in cinemas. For such ban would mean capital expenditure losses by cinemas undertaken under the impression that permission would be continued.

High Royalty Costs

This decision is certainly a big advance on the state of affairs prevailing last week, but the whole position still requires considerable clarification. At the time of writing the Gaumont group had decided not to project the fight. This raises another question, that of the royalty costs payable to promoters of big events suitable for television. On this occasion apparently the Gaumont people felt the costs per cinema were too high.

Quite possibly they were affected by the attitude of the independent ordinary and preference shareholders of the company who are again growing restive at the policy of the Board. Unfortunately, the Shareholders' Protection Committee which was instrumental in getting the Board of Trade inquiry started feels that it would be playing out of turn to interfere its views on the situation now that the Board of Trade inquiry is actually going on.

I understand on the authority of a repre-

sentative of the committee that they are, all the same, extremely perturbed at the latest turn in their company's affairs. They feel quite sure that they are being saddled with a new venture which, while it may eventually help to make up for the huge losses incurred by the management on the production side, may only add to such losses for some years to come. They are still wondering why it is they cannot be allowed to participate in the undoubtedly handsome profits which the group is earning from its exhibition side.

The committee also questions whether the proposed negotiations with the Odeon group would be allowed to mature by the Board of Trade at this juncture.

As it was pointed out to me, the present must be almost the worst time possible for thinking of such a merger, because the shares and debentures of the company are valued in the market at almost their lowest levels.

G.B.'s Baird Holdings

For information I repeat the chief shareholdings of Baird, Gaumont-British Picture Corporation, according to the latest returns, own 2,042,321 out of 6,300,000 issued 20 per cent. non-cumulative preferred shares of 2s. 6d. each and 950,369 out of 2,400,000 deferred shares of 2s. 6d. each. The next largest shareholders are the Ostrer Bros. Isidore owns 141,868 preferred and 30,883 deferred; Maurice, 173,299 preferred and 158,775 deferred. Denman Picture Houses and the Denman Street Trust and a large number of nominee companies hold many of the remaining shares.

I believe it is a fact that the Board of Trade can do nothing to prevent the management of Gaumont from continuing with its present plans both for television and for amalgamation. Its powers are confined to an inspection of the company's past shares based on the statement of the grounds on which the application for an inspection was made.

SHARE MARKET

Slight Improvement
in Prices

Rather more activity and a better tendency in prices developed in the cinema share market during the earlier part of the week under review. The revival of international complications in Czechoslovakia caused some reaction later, but the majority of movements on balance were favourable to holders.

Baird Television issues reacted sharply on the re-financing proposals, the Preferred Ordinary falling from 1s. 1d. to 9d., and the Deferred from 1s. 7½d. to 1s. 1½d. Scopony were 1½d. better at 4s. 3d. A.B.P.C. Ordinary fell 3½d. to 11s. 10½d., and the Preference a similar amount to 19s. 4½d. Stoll Theatre Corporation declined 1½d. to 2s. 3d. Among the rises were African Theatres at 31s. 10½d., a gain of 7½d. British Lion rose 6d. to 3s. 9½d.; General Theatres Debentures 10s. to £83; Moss' Empires 1s. to 22s.; Moss' Preference 3½d. to 16s. 6½d.; P.C.T. "B" Preference 9d. to 21s. 9½d.; and P.C.T. Construction 3½d. to 21s. 7½d.

B.I.E.D.'S LIQUIDATOR

Appointment Discussed

At a meeting of B.I.E.D. shareholders on Tuesday afternoon the question of a liquidator was discussed as between the shareholders and the creditors' nominees. The actual appointment will be announced later.

E. J. HINGE GIVES UP
PALACE, NEWCASTLE

Owning Co. May Reopen
Theatre

When the final curtain rung down at the Palace Theatre, Newcastle, on Saturday night the company of which E. J. Hinge is chief ceased business at the theatre. A meeting of the E.J.H. Theatres, Ltd., will be held there on March 20.

The company is quite separate from that which runs the Hinge circuit of cinemas and theatres.

Coun. R. M. Rowe, chairman of the company which owns the Palace, stated that although the future of the theatre was indefinite it was possible that it may be opened again by the owning company.

Mr. Hinge stated that with the exception of the pantomimes there had been an almost consistent loss since he reopened it in 1936.

DANIELLE DARRIEUX AND
UNIVERSAL

Cowdin's Statement

Universal's chairman, J. Cheever Cowdin, has issued the following statement:—Universal Pictures Co., Inc., announces that it has given notice to British producers and distributors that it claims the exclusive services of Danielle Darrieux in English films and intends to protect its rights. This confirmation is intended to warn any producer or distributor who may not have been reached by individual mail and cable notices sent by Universal.

SHARE MOVEMENTS

	Last	This	Mov-
	week	week	ment
African Theatres Ord.	12 11	11 10	- 1
Assoc. Brit. Pic. Corp. 5 - Ord.	19 7½	19 4½	- 3
" 5% Deb.	97	97	0
A.P.P.H. Ord.	14 3	14 3	0
Assoc. Talk. Pic. Ord. 5 -	3	3	0
Baird Tele. 20% Pref. Ord. 2 6	1 1	1 1	0
" Deft. Ord. 2 6	1 1	1 1	0
Brit. & Don. Films 1 -	3 3	3 3	0
Brit. Lion Pref. Ord.	3 7	3 6	- 1
Capital & Prov. News 5 -	2 3	2 3	0
Gains, Pic. Ord. 10 -	3 3	3 3	0
Gaumont-British Ord. 10 -	1 6	1 6	0
" "A" Ord.	10 13	10 3½	- 1
" 5% 1st Pref.	84	84	0
" 4% New Deb.	7 10	7 10½	+ ½
General The. Pref.	62½	63	+ ½
" 6% 1st Mort. Deb.	5	5	0
Kinemas -	5	5	0
London Pavilion 1st Ord.	10 6	10 6	0
" 6% 1st Pref.	15	15	0
Ldn. and District -	4 1	4 1	0
Mde. Tussaud New 1/2 - Deb.	16 6	16 6	0
" 1st Pref. Ord.	21 3½	22	+ ½
Moss Empires 1st Ord.	16 3	16 6	+ 3
" 1st Cum. Pref.	6 3	6 3	0
Odeon 5% - Ord.	84	84	0
" 5% Deb.	23 3	23 3	0
P.C.T. Ord. 10 -	19	19	0
" 7½% Fig. P. Ord.	21 9	21 9	0
" Cum. "A" Pref. 1st	21 9	21 9	0
" Cum. "B" Pref. 1st	21 9	21 9	0
" Const. 7% Pref.	21 4	21 7½	+ 3
Scophony 5 - Ord.	4 1	4 1	0
Sound City (Films) 5 - Ord.	9	9	0
" 6% Pref.	3 9	3 9	0
Stoll Th. Corp.	2 4	2 4	0
Twentieth Cent. 5 - Ord.	1 3	1 3	0
" 6% Pref.	6	6	0
Union Cinemas Ord.	3 6	3 6	0
" 1st Pref.	1	1	0
" 2nd Pref.	1	1	0
Union Cin. Sub. Props 6% Pref. 13	13	13	0
" 4% - Ord.	3 9	3 9	0

11 shares unless otherwise stated.



Sebastian Shaw and Greta Gynt in *TOO DANGEROUS TO LIVE*, which First National will Trade show on Tuesday evening at the Phoenix Theatre

London Trade Show Diary—Continued from page 6

Tuesday (continued)

as she looks through an old dance programme and decides to visit the persons whose names figure on it.

The first man she seeks is dead, but his mother is mad, still believing him living. A second man, now the proprietor of a fast cabaret and a thief, is arrested while talking of old times with his visitor. Then she traces a priest who had once loved her, an immoral doctor and an epileptic. In lighter vein she visits a prosperous provincial mayor who is about to marry his cook; a hairdresser who takes her to another ball, and finally she visits a man to whom she had been attached, but he is dead, and she adopts his penniless boy.

Stars Over Arizona (Victor F.D.)

Gaumont British Theatre. 8 p.m.
Cast: Jack Randall, Warner Richmond, Kathleen Elliot, Horace Murphy, etc.
Director: R. N. Bradbury.

Jack Randall, the popular new singing cowboy star, has the lead in this thrill-a-minute musical Western.

The story concerns a lone ranger who is sent to Yuba City, a lawless city full of graft and corruption, to find the son of the governor, who has mysteriously disappeared. With the aid of three ex-gunmen he succeeds in wiping out the town of its gunmen and finding the governor's son.

Too Dangerous to Live (First National)

Phoenix Theatre. 8.30 p.m.
Cast: Sebastian Shaw, Anna Konstam, Reginald Tate, Greta Gynt, Ronald Adam, Edward Lexy. Directors: Anthony Hankey and Leslie Norman.

The story deals with the endeavours of a young detective to bring to justice a gang of jewel thieves. He sees them breaking into a diamond merchant's shop, and follows them and holds the thieves up. He demands to meet their leader—an unknown man who communicates with his gang by means of short-wave radio, but they are unable to tell him the whereabouts of their leader for this reason.

Eventually, after the young detective has faced a robbery in order to get in the good graces of the gang, the mysterious leader reveals himself to him, and in a thrilling climax, in which the young man is trapped in a wayside garage, which is fired by the gang, he manages to signal a message which brings the mobile police in time to free him and round up the gang.

Sword of Honour (Butchers)

Cambridge Theatre. 8.30 p.m.
Cast: Geoffrey Toone, Sally Gray, Dorothy Dickson, Donald Gray, Patrick Parsons.
Director: Maurice Elvey.

Geoffrey Toone, who proceeds to Sandhurst from the ranks, has the Army in his blood, his father, Wally Patch, being a V.C., and his grandfather, Gordon Begg, an ex-Cavalry sergeant. Bill is secretly afraid of horses due to an accident to his mother by a runaway horse just before he was born. How he conquers his apparent cowardice, wins a thrilling point-to-point race with a hitherto uncontrollable Irish thoroughbred, and, finally, is awarded the Sword of Honour, the highest distinction a Sandhurst cadet can earn, forms the basis of the story.

Wednesday

Night Club Hostess (Paramount)

Carlton. 10.30
Cast: Helen Twelvetrees, Buck Jones, Donald O'Connor, John Hartley, Sidney Blackmer, Larry Crabbe. Director: Kurt Neumann.

"Night Club Hostess" tells a very human story of a good-hearted boxer who adopts the son of his former manager. The manager is killed in a safe robbery, and the boxer finds that he has left behind a little boy, whom he adopts. The child soon grows fond of his new "father." The boxer's girl, who works in a night club, becomes so attached to the child that she throws up her job and the boxer and she set up house together in order to provide him with a home.

Where the West Begins (Victor F.D.)

Gaumont British Theatre. 8 p.m.
Cast: Jack Randall, Luana Walters, the Six "Bar B" Boys.
Lynne, Jack's fiancée, is stage-struck, and

wants to go to New York for a career. She is encouraged in the delusion that she is a great actress by Barnes, who offers to buy her ranch, cheaply, of course, so she can have enough money to get to the Big City. Barnes has Jack thrown in jail on a trumped up charge of cattle rustling, and organises a lynching party to get him permanently out of the way. Things get more complicated when Buzz, Jack's pal, discovers the secret of Lynne's ranch. How he engineers Jack's escape, and how they save Lynne makes thrilling film fare of a surprise climax.

The Ice Follies of 1939 (M-G-M)

Cambridge Theatre. 8.30 p.m.
Cast: Joan Crawford, James Stewart, Lew Ayres, the Ice Follies Troupe, Bess Ehrhardt, Roy Shipstad. Director: Harry Schunzel.

The story concerns an ice-skating duo consisting of James Stewart and Lew Ayres. The duo becomes a trio when Stewart meets and falls in love with Joan Crawford, a singer. Her introduction to the act costs the boys their jobs, and when booking becomes scarce the girl lands a motion picture contract, but overlooks a "no marriage" clause. She rises rapidly to stardom and Stewart, rejoined by Ayres, manages to obtain the necessary backing for a spectacular ice show. It has its premiere on the same night that Miss Crawford is scheduled to make a personal appearance with a new film which is also opening in New York.

Both shows prove the season's biggest hits. During a banquet given in her honour, however, Joan Crawford renounces her career and divulges the fact that she is married. Ayres unwittingly reveals the fact to Stewart that the money used to stage the show was put up by his wife.

Complications arising from this situation are eventually ironed out and the picture ends with the name of Mary McKay being added, in lights, to the cast of Ice Follies.

Lone Wolf's Daughter (Columbia)

Phoenix Theatre. 8.30 p.m.
Cast: Warren William, Ida Lupino, Rita Hayworth, Virginia Weidler. Director: Peter Godfrey.

The setting of the latest Lone Wolf picture dealing with that debonair rogue whose light-fingered knavery made him the bane of police officials throughout the world, is in Washington, where foreign agents are active. The Lone Wolf, now reformed, lives with Virginia Weidler, his motherless eight-year-old daughter, but the designs of Ida Lupino upon his state of single-blessedness keep him fairly busy, he suddenly becomes enmeshed in another type of adventure.

An old companion-in-crime, Ralph Morgan, heads a spy ring, and for revenge implicates the Lone Wolf in the theft of government plans. William's former enemies, the police, descend upon him. He provides an alibi, then sets out to recover the stolen documents.

ON THE S.O. FRONT

CANVEY POLLS IN FAVOUR

Public Meeting Decision Reversed

AFTER a public meeting had turned down Sunday cinema performances, Canvey Island, at a poll, reversed the decision and 1,076 voted for Sunday opening, giving a majority of 829 in favour. The island has one cinema—the Rio—which is independently owned.

BURNLEY'S CLOSE WATCH ON CONCERTS

Will Not Tolerate Any Subterfuge

Granting an application for a Sunday evening concert in the Odeon, Burnley, on April 2 in aid of the local Unemployed Service Council, Burnley justices on Friday last asked that no comedy or conjuring be featured. The programme was submitted according to the latest decision of the justices about Sunday entertainment.

Ald. Sampson warned organisers of Sunday entertainments that the justices would not tolerate any subterfuge by inserting as encores items that were not in keeping with the programme originally submitted to them. There was to be nothing objectionable in either scheduled selections or encores.

BIG INCREASE IN WARWICK LEVY

From £142 to £738 in Five Years

Reporting on Sunday cinema contributions, Warwickshire C.C. Licensing Committee states that the first allocation of the fund was made in 1934 and the sum then distributed was £142 2s. 1d. Since that time the sum has increased annually and the amount for allocation this year is £738 16s. 7d.

In view of the large increase it has been decided to appoint a small sub-committee to re-examine the question of the distribution of the contributions to charities.

Studley Refusal

The committee has considered a further application for Sunday opening from F. F. Bolton, the licensee of the Imperial Pictures, Studley.

Mr. Bolton's former application was refused following consultation with the Alcester R.D.C. It has now had the views of the Studley Parish Council and certain local expressions of opinion, and after considering these it has been decided to adhere to its previous decision.

"LES MISERABLES" FOR G.F.D. RELEASE

Laughton as Javert

The decision of General Films to present "Les Miserables" at the Leicester Square Theatre, starting this (Thursday) evening is essentially timely. Not only is the B.B.C. serialisation of the Victor Hugo drama proving one of the most popular of the current radio offerings, but the visit of the President of the French Republic will doubtless direct fresh attention to this masterpiece of the greatest literary figure in the history of France.

Fredric March, Charles Laughton and Cedric Hardwicke head the brilliant cast in this film. Fredric March is seen as the hero, Jean Valjean, who spends five bitter years in the galleys of a French prison ship for the theft of a loaf of bread, and finds his whole life overshadowed by this petty crime.

Charles Laughton is cast as Javert, a fanatical detective, who hounds him relentlessly, while Cedric Hardwicke portrays the beneficent bishop, Bienvenu, whose kindness and trust launch the brutalised convict on the road to a noble life.

Richard Boleslawski directed this Darryl Zanuck production, released through United Artists.



Joe King and Gordon Oliver in *MY SON IS A CRIMINAL*, which Columbia is Trade-showing this (Thursday) afternoon

Two Big Shows From First National

TEDDINGTON AND BURBANK THRILLERS

BOTH the Burbank and Teddington studios contribute to First National's current line-up, and from each production centre comes powerful dramatic action in two productions scheduled by D. E. Griffiths for showing.

The first of these is Teddington's thriller, "Too Dangerous to Live," which is to be shown at the Phoenix Theatre on Tuesday, March 21, at 8.30 p.m. Filmed from the screen play and dialogue by Paul Gengelin, Connery Chappell and Leslie Arliss, adapted from the novel by David Hume, this thriller presents Sebastian Shaw in the rôle of a French detective on the trail of a mysterious gang of crooks, the discovery of whose lair provides suspenseful development. He joins the band in order to expose them and the excitement mounts when at each point he seems certain of exposure in his attempt to unmask Wills, who leads the band, and is known to them only as a mysterious voice heard from a microphone.

The climax is one of the most spectacular ever presented in any Teddington picture, when the secret hide-out at a large garage on the Great North Road is consumed in a terrific conflagration in which the young French detective barely escapes with his life.

Popular Cast

In addition to Sebastian Shaw, the cast of this, one of the most showmanlike efforts to come from First National's British unit, includes an attractive array of British talent, with Anna Konstam, Reginald Tate, Greta Gynt, Ronald Adam, and Edward Lexy. Anthony Hankey and Leslie Norman directed.

Big Prison Epic

The enormous success achieved by the First National production, "Twenty Thousand Years in Sing Sing," is likely to be equalled in the opinion of Mr. Griffiths by "You Can't Get Away With Murder," which will be Trade shown at the Phoenix Theatre on Thursday, March 23, at 8.30 p.m.

Like its predecessor, the story dramatizes the lives of the inmates of the great American penitentiary, based on the personal experiences of Warden Lawes, formerly a warden of Sing Sing. The leading rôle of this story of crime and punishment is enacted by Humphrey Bogart, a gang leader, who, with members of his gang, is sent to prison. Bogart, in fear of a further charge of murder, attempts while in prison to silence rivals who threaten to betray him, and this affords sensational incident, which enables Bogart to contribute what is described as his most brilliant crook portrayal to date.

Gale Page, Billy Halop (famous "Dead End" Kid), John Littel, George E. Stone, Joseph Crehan, and Harold Huber and a powerful array of talent are seen in the supporting cast. Louis Seiler directed.

RENOWN'S SHORT SUBJECTS

First Three of Group

Renown Pictures have secured the distribution of a line-up of exhibitors' quota shorts which are claimed to be of exceptional quality. The first three of the group are: "Eye Witness," "The Barber's Shop" and "Oh! Dear, Uncle."

Four well-known British technicians composed the unit, producing under the name of Sun Film Productions. Richard Llewellyn, the successful author of "Poison Pen," writing and directing; Cedric Williams, cameraman; Michael Truman, editing; and Denis Wreford, art director.

In "Eye Witness," a clever one-reel drama, Curigwen Lewis and Jack Raine head a capable cast. A 16-minute comedy, "The Barber's Shop," features the popular comedian, Frank O'Brian.

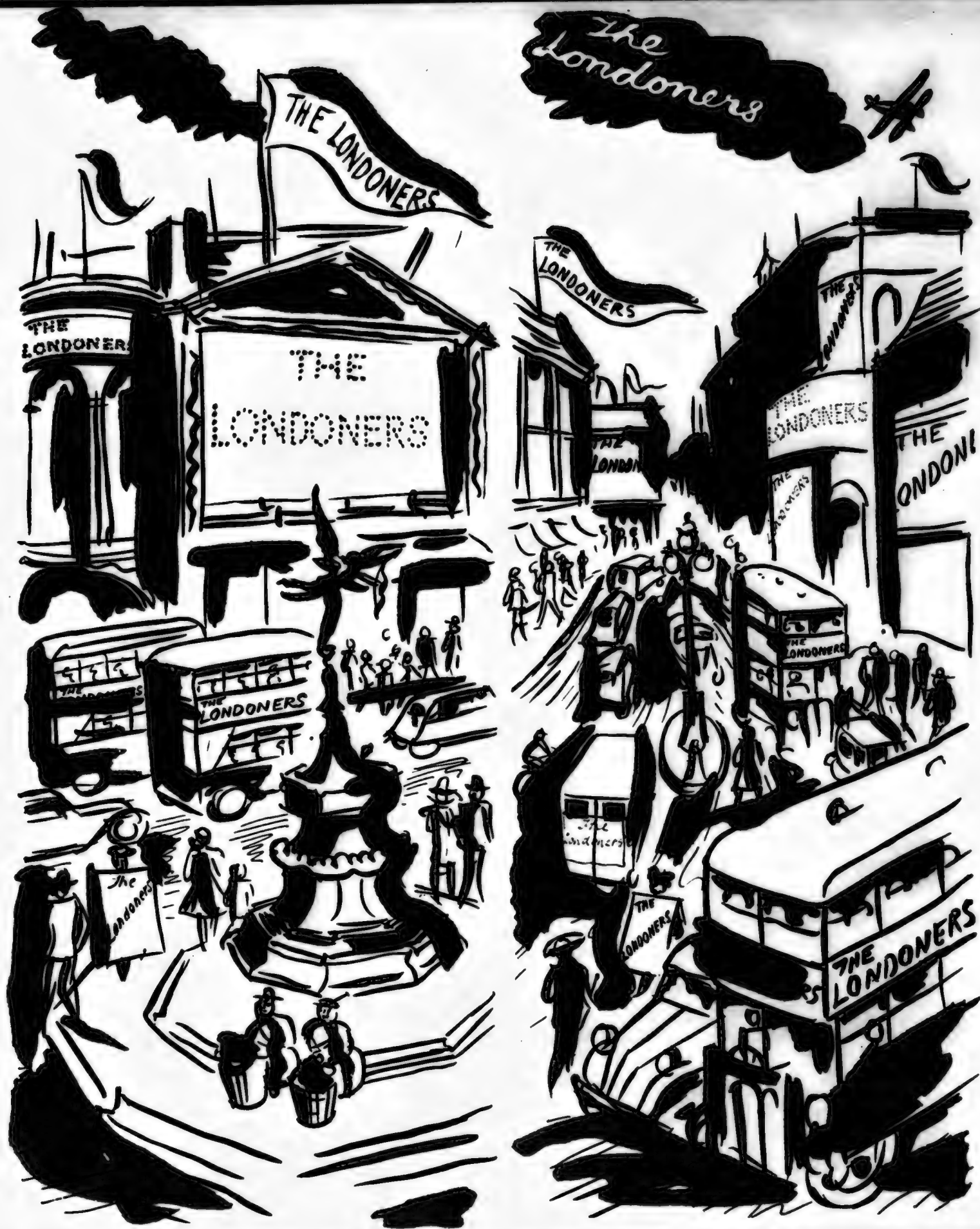
Michael Truman has secured the film rights for a series of W. W. Jacobs stories, the first of which, "Oh Dear! Uncle," introduces Frank O'Brian, Sid Crossley and Scott Harold as three sailors, and Ivor Barnard as the revered uncle.

Sun Film Productions is now preparing a four-reel comedy thriller, with Frank O'Brian, and this, together with other films already scheduled, will form part of their 1939 line-up with Renown.



Neil Hamilton and Wendy Barrie in *THE SAINT STRIKES BACK*, which RKO-Radio will Trade show shortly

SHOWWOMEN!



Technique Distributors Ltd. will Trade Show "THE LONDONERS" at the Gaumont-British Theatre, Film House, Wardour St., W.1, T O - D A Y, March 16, at 11 a.m.

● IT'S TO-DAY ●

Made to celebrate the Jubilee of the County Council of England's Capital. The "Daily Film Renter" says:—"Here's a film that merits the widest possible showing."

Columbia
PRESENTS

TRY AND
THE DOOR..

THE LONE WOLF DAUGHTER



WARREN WILLIAMS
IDA LUPINO

RITA HAYWORTH · VIRGINIA WEID
RALPH MORGAN

Based on a story by Joseph Vance - Screen play by Jonathan Latimer

Directed by PETER GODFREY



Trade Show
Phoenix Theatre
MARCH 22 at 8:30 p.m.

V
The
R

TRY AND KEEP THE LONE WOLF FROM
THE DOOR... OF A SAFE - OR A NEST OF
SPIES!

THE WOLFES

WILLIAM
MURPHY

VIRGINIA WEIDLER
MORGAN

Screen play by Jonathan Latimer

PETER GODFREY

Show
Theatre
at 8:30 p.m.

Book
KING
VULTURE

The Sensation of the Year

READ THE TRADE
REVIEWS



R

"THE LONE WOLF'S DAUGHTER"



Scenes from the exciting mystery drama of international espionage *THE LONE WOLF'S DAUGHTER* which Columbia is Trade showing on Wednesday, March 22, at 8.30 p.m., at the Phoenix Theatre. Warren William and Ida Lupino play the leading roles with Virginia Weidler giving an important supporting characterisation with Eddie Laughton, Ben Weldon, Leonard Carey, Rita Hayworth etc.

TRADE CO-OPERATION IN A.R.P. WORK

E. J. Hinge's Reply to Sir John Anderson

Continued from page 3

going to talk for a short time about my job and not yours, but I must say that I have seen the industry grow up from the smallest beginnings.

"But you have been more years at your job than I have weeks at mine. I have to develop a new technique and have to get people to understand a new service of civil defence. Active civil defence is a business of special organisation. Public authorities can do a great deal, but, after all, it is the people in their homes who have to be able and prepared to protect themselves.

The Trade's Part

"In organising the various units for A.R.P. we aim at no more than this—than to get together men and women to act as leaders of the people. That is A.R.P. It is a question of adapting the citizens to the conditions of modern warfare.

"It is here that industries such as yours can play a part. We look to your Association to co-operate with us in all A.R.P. matters connected with the cinematograph industry. Already much has been done in this connection, and several things are now pretty plain-sailing as the result of negotiations which have been proceeding between my department and your representatives.

"If war came, the cinema business could not be carried on as in time of peace. It would be folly to gather people together in crowds, and it might happen that cinemas might have to be closed for a time. We expect the industry to do all it could to avoid exposing people to unnecessary danger.

"Darkness might be necessary in a future war, and neon signs might have to be suppressed. In that matter we ask for your co-operation.

"Any restrictions we may have to apply will be applied without discrimination and with impartiality.

"Industries also will have to organise their employees in first-aid and fighting fire.

"A film has just been prepared depicting conditions of modern warfare by British National Films and any profits from its forthcoming presentation will be given to charitable purposes. I have seen the film in which I am supposed to be one of the star performers," observed Sir John, "but apart from that you will find it a very good film. I want you to see that that film is shown widely."

Sir John then appealed for the whole-hearted support of the C.E.A. in their tremendous campaign. They wanted all the aid they could get, and they particularly wished that every cinema would associate itself closely with the work that was going on in its locality. In conclusion, he asked them not to blame him for availing himself of that opportunity for showmanship.

The President's Reply

The President of the C.E.A., E. J. Hinge, replying to the toast of the industry, said that although the C.E.A. had had the honour of having, as their chief guest at these annual functions, many Cabinet Ministers and leaders in every sphere of public work, no one had loomed more prominently in the public eye than their present guest of honour, Sir John Anderson, Minister of Civil Defence.

"We have the greatest admiration for the magnificent work you, Sir John, are doing," he continued. "In a short space of time you have achieved marvellous results. From your record, this is what we expected of you. During your term of office in India, you learnt the art of being 'shot at'; fortunately, in this country the term is only a metaphorical one.

"We are happy in the knowledge that your efforts have engineered a growing feeling of security.

"The helpful words you have addressed to us to-night are an encouragement. We know that whenever it is necessary to make any representation to the Government on A.R.P. or any other subject our point of view will always receive sympathetic consideration.

Prosperity and Confidence

"Needless to say, our industry has suffered considerably during the past few months. We hope you have been able to inculcate a growing feeling of security.

"Sir John Anderson has realised, I feel sure, that in this matter, as in every other, prosperity follows confidence. The public are beginning to realise that every precaution is being taken to meet every possible emergency.

"When confidence that was so shaken in the emergency returns, business, not only in the cinema industry, but in every other, will look up.

"You have set the keynote to-night with one of the shortest speeches we have had from a guest of honour, and it will lose nothing by that. We are looking forward with longing to the day when the 'All Clear' will sound, and we are able, once again, to pursue our course with only our own Trade problems to absorb our efforts."

LOCAL BIGWIGS MUST HAVE THEIR SAY!

Danilo in Trouble at Cannock

At last week's meeting of the Cannock Urban Council the General Purposes Committee reported that the chairman (H. J. Foster) and several members attended the opening of the Danilo, "but to their surprise the chairman was not called upon to speak, and it was regarded as an act of discourtesy."

The Committee recommended "that a communication be addressed to the proprietors of the Danilo thanking them for the invitation, but expressing surprise and regret that the chairman of the council was not given an opportunity to speak."

The recommendation was approved without comment.

Opened Without Ceremony

Without any formal ceremony the Regal, Peterhead's new cinema in Marischal Street, was opened last week with "The Hurricane" as the main film feature.

The Regal is owned by Regal (Peterhead), Ltd., of which John Bannerman Milne is managing director. Joseph Lever, from Blairgowrie, is manager.

Nomination of Officers Rule Altered

C.E.A. ANNUAL MEETING

Continued from page 3

besides the matters mentioned by the seconder the "swift and reasonable conclusion" with the Performing Right Society.

He especially wished to thank all those who had helped him during his term of office and mentioned particularly the general and assistant secretaries and E. T. Hinge and C. P. Metcalfe. He wished to say what an encouragement the enthusiasm of the older members of the association had been.

A Rule Changed

While scrutineers were examining the ballot papers in the vice-presidential election THEO. FLIGELSTONE moved an alteration to the association's rules by which Rule VI was amended to include in Clause 2, line 9, the words "or in the case of a change in nomination for 28 days," these to follow the words "seven days."

Mr. Fligelstone stated that the decision to alter was one arrived at by the General Council, who had asked the Southern Midlands branch to sponsor it. The alteration would have the effect of allowing branch members to become acquainted with a nominee put forward by a corporation as a responsible officer before election.

C. P. METCALFE seconded, and the motion was carried without dissent.

Votes of Thanks

To Coun. DREW was entrusted the vote of thanks to officers, branch secretaries and staff. Coun. DREW eulogised the past president, C. P. Metcalfe, the secretaries, treasurer, solicitor and staff, and MAURICE LEVY, seconding, supported Coun. DREW's remarks.

Replies were forthcoming from Major GALE, who referred to the 100 per cent. solidarity of the association, which was, however, only partially successful. He felt the new president would not allow the matter to remain in the position in which it was at

the moment. It required the co-operation of circuits and independents to effect this.

NORMAN HART (solicitor) and W. R. FULLER (general secretary) briefly replied, and following the announcement from the chair of the dead-heat in the vice-presidency and the means to be taken to take a second ballot the meeting closed.



Gale Page and Billy Halop in *YOU CAN'T GET AWAY WITH MURDER*, which First National will Trade show at the Phoenix Theatre on March 23



With a costume depicting Lady Katherine in the Paramount film *IF I WERE KING*, Mrs. Holmes, wife of the chief constable of Blackpool, won the first prize in the fancy dress parade of the Blackpool Hospital Ball. Also in the picture are Tom Walls, second-prize winner, Mr. Holmes, and Harold Mellor, general manager of the Winter Gardens, Blackpool

BURNLEY MATINEE PERMIT

Completion of Serial Allowed

An echo of the recent decision of the Burnley (Lancs) magistrates not to allow Saturday morning matinees in local cinemas was heard at the Burnley Police Court on Wednesday last week, when P. Artingstall, manager of the Odeon, applied for a modification of the justices' declaration that no more Saturday morning cinema performances should be allowed after March 4.

Mr. Artingstall said a serial which was being shown at the Odeon on Saturday mornings would not finish until March 25, and the management did not want to disappoint the children.

Superintendent Murgatroyd said there was no objection.

"It is only right," he said, "in my opinion that the Odeon people should carry out their obligations."

The application was granted.

FILMS BY DAY, PLAYS BY NIGHT

News Theatre for Morecambe

Morecambe's oldest theatre, the Regal, where repertory has been produced for the last fifteen years, will become the town's first news theatre by next Whitsuntide.

The repertory company will not, however, be displaced, for the cinema shows will be given only during the daytime. The stage shows will be presented in the evenings as usual.

N-WESTERN MEETING ON FRIDAY

Subjects for Debate

General meeting of members of the North-Western C.E.A. will be held on Friday next, March 17, at the office of G. Dudley West, Liverpool.

Amongst the subjects which are scheduled for discussion are:—

Report of negotiations with N.A.T.K.E. concerning wages and working conditions of employees in theatres whose takings are less than £100 per week; posters and publicity; Western Electric charges; small exhibitors' terms; unfair bars; and quota schedules.

New member of the branch is Regal Cinema Co. (Liverpool), Ltd., owners of the Abbey Cinema, Liverpool.

A change of nominee is advised, John Holden now being a representative of the Pavilion, Ormskirk, in place of Frank G. Donaldson.

20th-Fox Studios at Peak of Activity

TEN AT WORK IN HOLLYWOOD

PRODUCTION is at its peak at the 20th Century-Fox Hollywood studios with no fewer than ten pictures at work, including the \$400,000 special "Stanley and Livingstone," with Spencer Tracy, Sir Cedric Hardwicke, Richard Greene, Nancy Kelly and Walter Brennan, and the Shirley Temple picture, "Susannah of the Mounties," in which featured roles are played by Margaret Lockwood, Randolph Scott, George Sanders, Maurice Moeovich and J. Farrell MacDonald.

Also in production are "Alexander Graham Bell," with leading roles played by Loretta Young and Don Ameche, and "Rose of Washington Square," the big musical starring Tyrone Power, Alice Faye and Al Jolson.

The New Ritz Brothers' comedy-thriller, "The Gorilla," with Bela Lugosi, Anita Louise, Patsy Kelly and Edward Norris, is also before the cameras.

"The Return of the Cisco Kid" is at work with Warner Baxter, Lynn Bari and Kane Richmond as the principals.

The above are all Darryl F. Zanuck special productions.

Wurtzel Offerings

Sol M. Wurtzel has at work the new Charlie Chan subject, "Charlie Chan in Reno," with Sidney Toler as Chan and Kay Linaker, Kane Richmond, Pauline Moore, Ricardo Cortez, Phyllis Brooks and Slim Summerville in support.

Other Wurtzel subjects shooting are "News is Made at Night," with Preston Foster, Lynn Bari and Russell Gleason; Jane Withers' new vehicle, "The Police School," and "Shooting High," in which Marjorie Weaver, Tony Martin, Joan Davis and Binnie Barnes are principals.

In the cutting room is "The Hound of the Baskervilles," with Basil Rathbone as Sherlock Holmes, Nigel Bruce as Dr. Watson, and Wendy Barrie, Richard Greene, Robert Lowery, Lionel Atwill, John Carradine and Beryl Mercer.

Berlin's New Musical

"Young Mr. Lincoln," with John Ford directing, and cast headed by Henry Fonda, started on March 6.

The Irving Berlin musical for Sonja Henie, "When Winter Comes," in which Tyrone Power, Rudy Vallee and Shirley Ross are starred, slated to commence production on March 13, with William Selzer directing.

Irving Berlin, in addition to composing the musical score, has turned in a sextette of songs—"I Poured My Heart Into a Song," "When Winter Comes," "The Song of the Metronome," "I'm Sorry for Myself," "An Old-Fashioned Tune is Always New," and a new dance creation, "Back to Back."

KINE-TELEVISION PROBLEMS

Continued from page 3

cuss television, and an approach to the C.E.A. is to be made by the V.A.F. inquiring the policy to be adopted by the Trade Association in regard to television generally and to large-screen diffusion in particular.

B.B.C.'s Attitude

The B.B.C. has laid it down that permission for rediffusion of the transmission is granted providing there shall be no monopoly granted either to individuals or groups. It is suggested that fees for big-screen rights shall be based as nearly as possible on the seating capacity of the theatre concerned.

Reasonable Fees

It has been stated that the fees to be charged for the Harvey-Gains fight vary from £200 to £300, but no official confirmation of these figures is forthcoming. Indeed, Jack Davis, of the Monseigneur, although refusing to state the terms of his contract with the Harringay Arena, assured the KINE that there was no need for anxiety on that point, and that the Harringay officials had acted very reasonably. If future arrangements were on a similar scale, he thought no exhibitor need have cause of complaint.

"LET FREEDOM RING"



Scenes from *LET FREEDOM RING*, which Metro-Goldwyn-Mayer will Trade show on Friday, at 6.30 p.m., at the Cambridge Theatre. The cast includes Nelson Eddy, Virginia Bruce, Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee, Charles Butterworth, H. B. Warner, Raymond Walburn, Dick Rich and Trevor Bardette. Jack Conway directed.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Adventures of Jane Arden, The First National—(American).	58 min. (A)	Rosella Towne, William Bagan, James Stephenson.	.. Newspaper comedy adventure melodrama suggested by a world-famous comic strip. Cast competent and attractive, story eventful and production qualities good.	Good popular booking. Nothing to harm youngsters.
An Service de France (Unik). French.	81 min. (A)	Edwige Feuillere, Erich von Stroheim.	.. Spy story based on facts in the career of Marthe Richard. Slight plot rather confused. Much waving of star-spangled banner.	Mediocre specialised hall booking. Not for juveniles.
Bulldog Drummond's Secret Police.	55 min. (U)	John Howard, Heather Angel.	.. Actionful melodrama of treasure hunt and murders in Drummond's ancestral home. Made to formula and well up to standard of series.	Sound thriller with title credentials for popular halls. Will appeal to boys.
California Frontier (Columbia)—(American).	54 min. (U)	Buck Jones	.. Colourful background of American occupation of California. Rather weak story, but plenty of gun-play and riding.	Fair Western booking. Suitable for juveniles.
Colorado Trail, The (Columbia)—(American).	54 min (U)	Charles Starrett	.. Story of professional gun-man who settles a ranchers' war. Good action, average plot values.	Fair popular Western booking. Sound for juveniles.
Come on Rangers (British Lion-Republic)—(American).	57 min. (U)	Roy Rogers, Mary Hart, Raymond Hatton.	.. Musical Western, set in the period when Texas was over-run by outlaws. Fundamentals popular, star versatile, music tuneful and scenery impressive.	Attractive outdoor offering for the masses and youngsters.
Convict's Code (Pathe)—(American).	60 min. (A)	Robert Kent, Anne Nagel, Jack Holt.	.. Drama of romance, villainy and retribution, combining plot with purpose. Acting competent, atmosphere realistic, and action fast.	Good two-feature programme booking. Nothing to offend youngsters.
Crime Takes a Holiday (Columbia)—(American).	58 min. (A)	Marcia Ralston, Douglass Dumbrille.	.. Gangster melodrama of box-office versatility. Story comprehensive, team work good and atmosphere convincing.	Very good two-feature programme booking for the masses. Safe for youngsters.
Fast and Loose (M-G-M)—(American).	80 min. (A)	Robert Montgomery, Rosalind Russell, Ralph Morgan.	.. Marital comedy crime melodrama, a bright sequel to "Fast Company." Basic theme familiar but teamwork piquant, humour great and thrills big. Excellent production qualities.	Very good light booking. Nothing to harm youngsters.
Fighting Thoroughbreds (British Lion-Republic)—(American).	64 min. (U)	Ralph Byrd, Mary Carlisle, Robert Allen.	.. Romantic comedy drama with a horse-breeding and racing environment. Sentiment excessive, but characterisation adequate, thrills exciting and atmosphere exhilarating.	Sound booking for the majority of halls. Good for the family.
Frontiers of '49 (Columbia)—(American).	53 min. (U)	Bill Elliott	.. Period outdoor drama combining colour with simple action. Acting adequate, suspense good and cast versatile.	Safe Western for the masses and juvenile audiences.
Heroes of the Hills (British Lion-Republic)—(American).	53 min. (U)	Luna de Alcaniz, The Three Mesquiteers	.. Horse-opera with novel angle, but all the merits of its type in the way of vigorous action values	Safe Western booking with juvenile appeal.
Idiot's Delight (M-G-M)—(American).	104 min. (A)	Norma Shearer, Clark Gable, Edward Arnold.	.. Humorous, yet shrewd and penetrating study in war psychology, based on Robert E. Sherwood's highly successful play. Acting brilliant, story provocative and presentation ambitious.	Outstanding general booking. Hardly suitable for youngsters.
Jeze James (20th Century-Fox)—(American).	105 min. (U)	Tyrone Power, Henry Fonda, Nancy Kelly.	.. Spectacular period adventure melodrama based on the life of the notorious American bandit. Story exciting, acting impressive and presentation thrilling and picturesque. Natural colour photography flawless.	Excellent general booking. Great for the family.
Newsboys' Home (Gen.F.D.—Universal)—(American).	72 min. (A)	Jackie Cooper, Edmund Lowe, "Little Tough Guys."	.. Juvenile gangster melodrama, built principally from laughable and thrilling fights. Team work very good, and timing and atmosphere excellent.	First-rate popular booking. Nothing to harm youngsters.
On the Record (First National)—(American).	70 min. (A)	Pat O'Brien, Joan Blondell, Bobby Jordan.	.. Newspaper melodrama of wide and popular commitments. Story graphic, teamwork very good and human angle strong. Atmosphere vivid.	Very good general booking. Nothing to harm youngsters.
Overland Express (Columbia)—(American).	53 min. (U)	Buck Jones, Marjorie Reynolds, Matson Williams.	.. Period Western telling of the inauguration of the Pony Express. Story good, star's performance characteristic and atmosphere convincing.	Reliable outdoor offering for the majority of audiences. Great for youngsters.
Phantom Stage, The (G-F-D.—Universal)—(American).	57 min. (U)	Bob Baker, Marjorie Reynolds.	.. Good average Western in which hero solves stage coach robbery mystery to accompaniment of usual fast action.	Safe booking of its type, with big appeal to juveniles.
Rio Grande (Columbia)—(American).	58 min. (U)	Charles Starrett, Ann Doran, Dick Curtis.	.. Outdoor drama of hardy ingenuousness. Team work virile, action fast and settings picturesque.	Useful support for industrial audiences and youngsters.
St. Louis Blues (Paramount)—(American).	77 min. (U)	Dorothy Lamour, Lloyd Nolan, Jessie Ralph.	.. Frivolous comedy romance played against picturesque Mississippi show-boat backgrounds. Cast versatile, numbers tuneful and atmosphere colourful.	Title and a star light booking for the masses and youngsters.
Silver on the Sage (Paramount)—(American).	67 min. (U)	William Boyd, Russell Hayden, George Hayes.	.. Hopalong Cassidy Western, one of the best of the series. Story virile, humour great and backgrounds superb.	Capital general booking. Great for youngsters.
Thundering West, The (Columbia)—(American).	56 min. (U)	Charles Starrett, Iris Meredith, Dick Curtis.	.. Regeneration melodrama dressed in Western guise. Plot evergreen, cast competent and pace fast.	Safe Western for the industrial element and youngsters.
What a Woman (Columbia)—(American).	73 min. (A)	Melvyn Douglas, Virginia Bruce, Margaret Lindsay.	.. Domestic detective comedy drama. Story crazy but exciting, team work snappy, laughs and thrills big and technical qualities excellent.	Capital light booking. Nothing to harm youngsters.
Woman Doctor (British Lion-Republic)—(American).	66 min. (A)	Frieda Inescort, Henry Wilcoxon, Sybil Jason.	.. Domestic drama with a hospital background presenting with studied showmanship the eternal problem of the woman who tries to serve too many masters. Acting honours, culminating with unquenchable feminine appeal are shared by Frieda Inescort and Sybil Jason.	Very good general booking. Safe for the family.

REVIEWS FOR SHOWMEN

Idiot's Delight

M-G-M. American (A). Directed by Clarence Brown. Featuring Norma Shearer, Clark Gable and Edward Arnold. 9,346 feet. Release date not fixed.

PENETRATING and shrewd, yet humorous study in war psychology, based on Robert E. Sherwood's highly successful play. It is not direct anti-war propaganda. It does not speculate on the cause of war, neither does it suggest a remedy. The answers have to be supplied by the spectator's own imagination.

Thematically it obviously makes its appeal primarily to the intelligent patron, but so brilliant is the acting of Norma Shearer and Clark Gable, superb the dialogue, resourceful the direction and effective the atmosphere, that surface entertainment is nevertheless given compelling box-office address.

Universal showmanship is consolidated by unprecedented title and star values. Outstanding general booking, a film of the moment.

Story.—Harry Van, a vaudeville artiste, finds the going hard after the Great War, but his versatility and ability to take it serve him in good stead. In the course of his adventures he meets for a brief but intimate period Irene, a showgirl with a lively imagination. Nineteen-thirty-nine sees Harry touring Europe with his own cabaret, known as Harry Van's Les Blondes. While on the way to Geneva they are held up on a frontier, war being threatened.

They are given accommodation at the local hotel, and the other guests are Achille Weber, an armaments manufacturer, and his mistress, an exotic woman with a Russian accent who reminds Van of Irene; Mr. and Mrs. Cherry, English newly-weds; Quillery, a fanatical pacifist; and Dr. Waldersee, a German scientist. War is declared and Quillery, unable to control his tongue, is shot. Mr. and Mrs. Cherry decide to return to England and answer their country's call, and Dr. Waldersee dedicates his gifts to his country. Weber, however, uses the moment not only for profit, but to desert his mistress. The woman turns out to be Irene, and Harry, who had had his suspicions all along, stays back to protect her. The place is bombed, but they survive.

Acting.—Norma Shearer gives a cleverly graduated performance as Irene, particularly during the latter stages when she has to adopt a Russian accent. There is tremendous point to her interpretation of the living lie. Good as she is, Clark Gable is even better as Harry; he has to be a man behind the mask of entertainer, and is.

Most brilliant of the supporting players is Burgess Meredith as the pacifist. Others worthy of mention are Edward Arnold, Joseph Schildkraut, Charles Coburn, Pete Willes, Pat Patterson and Skeets Gallagher.

Production.—Apart from the opening scenes, best described as a prologue, in which Harry is seen fighting for recognition in an unsympathetic post-war world, and a hint is given to Irene's incorrigible romanticism, the picture

adheres faithfully to Robert E. Sherwood's original play. The Alpine hotel is the real pivot of interest, and into this is cleverly unravelled the wide assortment of characters from which the plot draws its compelling psychological reactions. It never loses its sense of humour, and this faculty enables it to intrigue and provoke food for thought without indulging in deliberate propaganda or the taking of sides.

War is seen through many eyes, and each pair is in some way or another an indictment of the individual person's conduct. Some survive the ordeal, others surrender to circumstances, but all emphasise the futility of war. "Idiot's Delight" is, in this showmanlike hypothesis, intellectual refreshment for low as well as highbrow palate.

Production work is very good, the follow through is perfect, the dialogue brilliant, the music appropriate, and the climax thrilling.

Points of Appeal.—Clever story, showmanlike treatment, human angle, sly cynicism, compelling sentiment, brilliant technical presentation, stupendous star and title values, and unlimited exploitation angles.

Rio Grande

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Ann Doran and Dick Curtis. 5,247 feet. Release date not fixed.

AN outdoor drama, and an unpretentious one at that, this effort sticks to formula right down to music and song. The plugging of the obvious is not, of course, conducive to wide appeal, but its vigorous slap 'em down technique should at least win industrial and juvenile approbation. It loses nothing on the score of team-work and pictorial presentation. Useful support for industrial audiences and youngsters.

Story.—Cliff Houston, a young Westerner, comes to the aid of Jean Andrews, following the mysterious shooting of her brother. Ed Baker, an unscrupulous cattleman, is after the Andrews' ranch and its water rights, and evidence strongly points to him as the killer. Proof is necessary, and Cliff and his pals set a trap for him. It works, Baker gets his just deserts, and Cliff gets Jean.

Acting.—Charles Starrett puts plenty of beef into his work as Cliff, Ann Doran is a pleasing Jean, and Dick Curtis is every inch the villain as Baker. Bon Nolan and Sons of the Pioneers, a radio musical act, do their stuff in support.

Production.—Fast and versatile action is the mainspring of this Western, and this includes cattle stampedes, rustling, the bearding of the master crook in his den, and numerous hectic fistic encounters. Presentation is realistic. The drama is ingenious and proud of it.

Points of Appeal.—Straightforward story, hearty action, virile team-work, clean atmosphere and accommodating footage.

What a Woman

Columbia. American (A). Directed by Alexander Hall. Featuring Melvyn Douglas, Virginia Bruce and Margaret Lindsay. 6,580 feet. Release date not fixed.

DOMESTIC detective comedy-drama, the second of the Bill and Sally Reardon series (the first was "There's Always a Woman"). It is not quite so smart nor so spontaneous as its predecessor—sequels seldom are—but in spite of its inevitable loss of novelty values it hands out a really lively alternation of thrills and laughs. Melvyn Douglas and Virginia Bruce are effective in crazy double harness, support is in harmony and production qualities are excellent. Capital light booking, one with star values, for the masses.

Story.—Bill Reardon, a detective engaged by an insurance company, has to solve the Nacelle diamond case promptly or lose his job. He suspects Charles Crenshaw, employee of the firm of Nacelle, but Sally, Bill's wife, complicates matters by taking up Crenshaw's defence behind Bill's back.

Mrs. Nacelle hints that Rolfe Davis, her partner, is the possible thief, but before long Davis is bumped off and so is Tony Croy, a gangster and former friend of Mrs. Nacelle. At this juncture Bill applies bluff to Crenshaw, and he confesses that he and Mrs. Nacelle are behind the robberies. The murders are, however, entirely Mrs. Nacelle's own work, and Bill has to hurry to prevent her from adding Sally to her list.

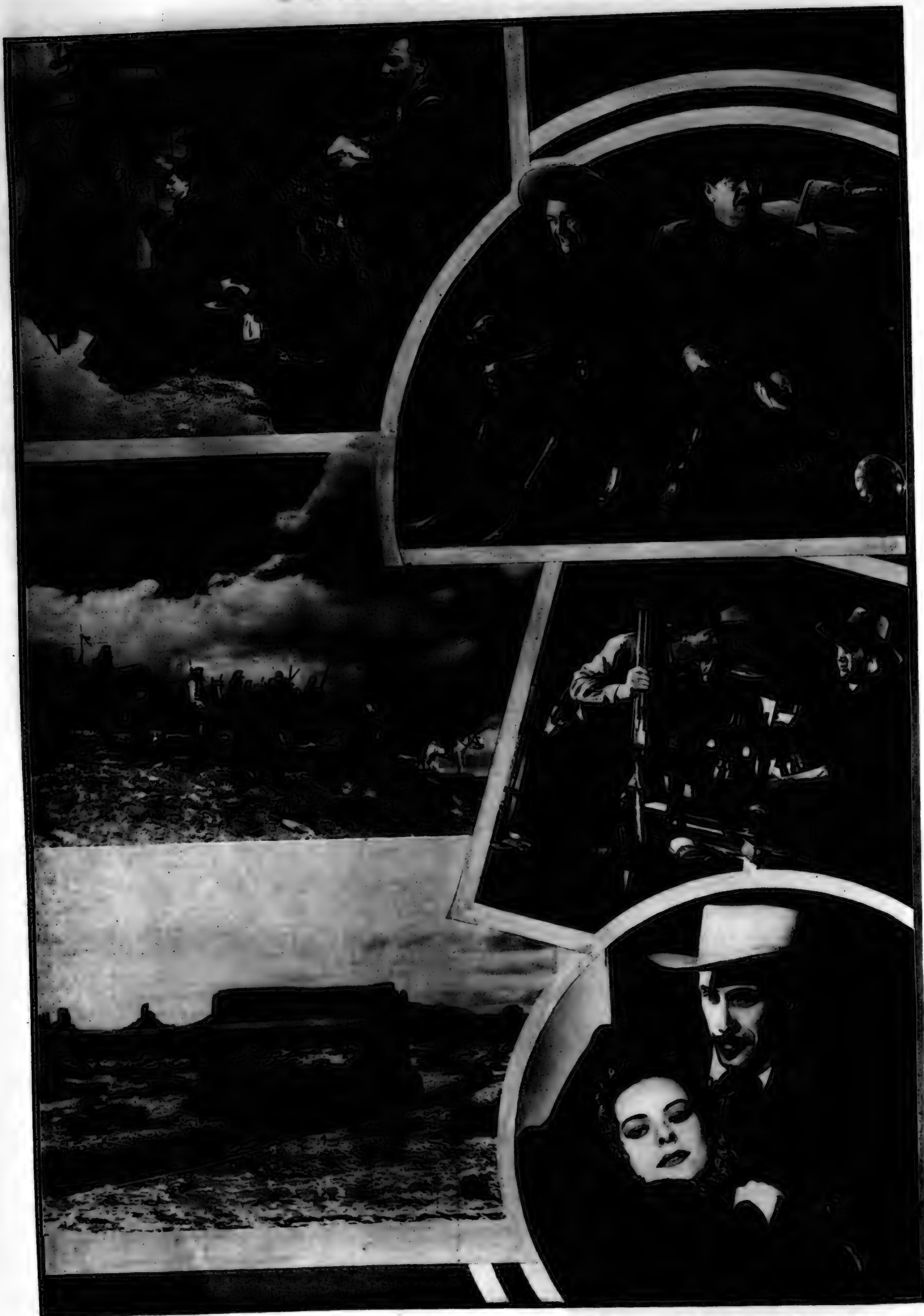
Acting.—Melvyn Douglas is excellent as Bill; his methods are polished and his manner ingratiating, and Virginia Bruce is both attractive and delightfully provocative in a crazy sort of way as Sally. The two make an entertaining team. Margaret Lindsay is cool and quick on the uptake as the bloodthirsty Mrs. Nacelle, and Stanley Ridges, Gordon Oliver and Jonathan Hale thoroughly enter into the spirit of things in support.

Production.—The play is utterly ridiculous, but so sure is it of its crazy commitments that its suspense is all the more effective for the co-operation of laughs. The inhuman ingenuity of Mrs. Nacelle's murders is in thrilling contrast to Sally Reardon's blunderings in the self-imposed rôle of female Sherlock Holmes. Domestic bickering, a tender as well as humorous sidelight, is subtly magnified in the interest of feminine appeal by a false rumour that Sally is expecting a little one. In brief, it is a robust "Thin Man."

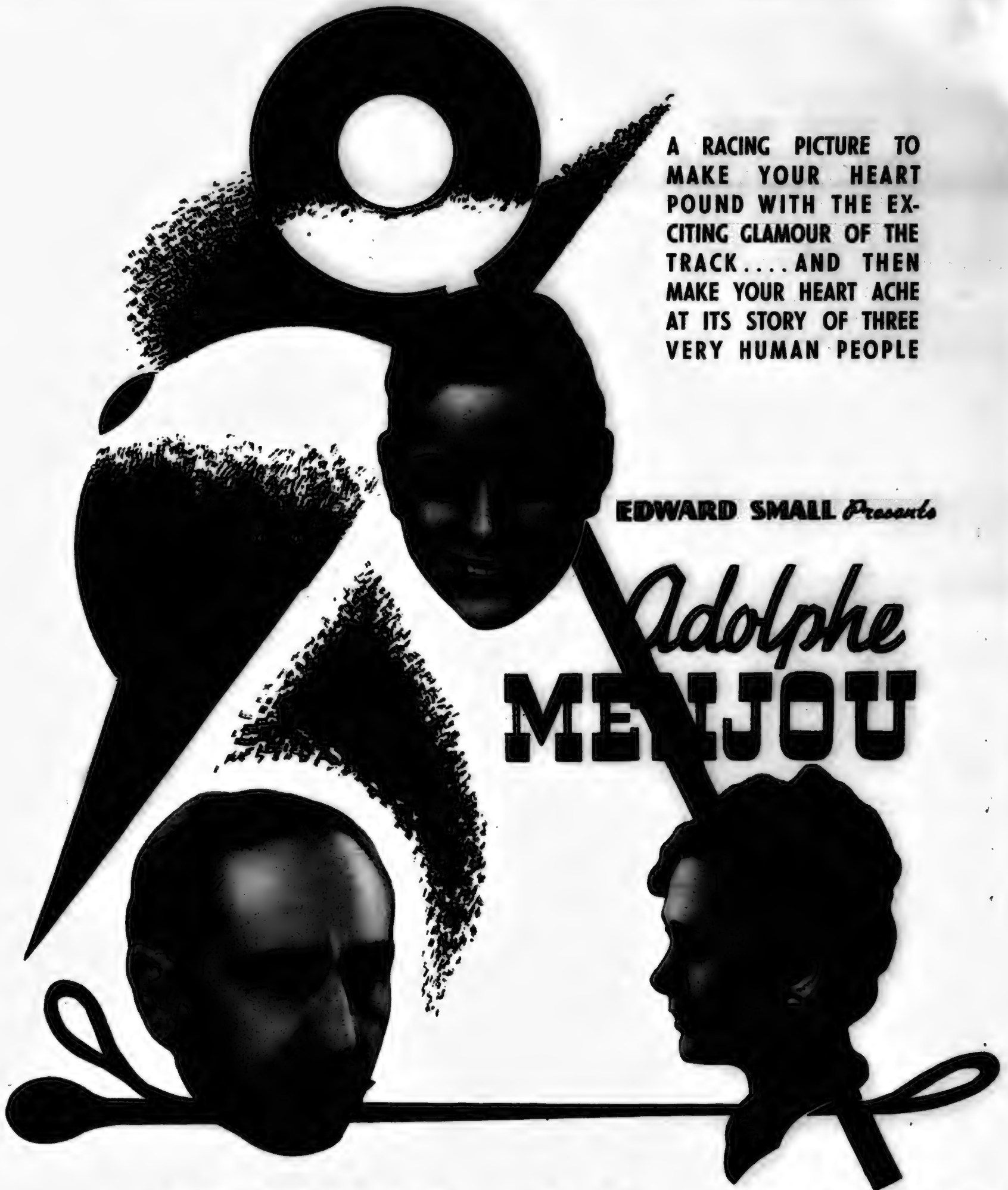
Points of Appeal.—Preposterous but laughable and thrilling story, very good team-work, expert timing, first-rate production qualities, and star values.

REVIEWS continued on pages 26, 27 and 31

“STAGECOACH”



Scenes from the Walter Wanger production *STAGECOACH*, which United Artists is Trade showing on Monday, March 20, at the Cambridge Theatre at 8.30 p.m. *STAGECOACH* was written and directed by Dudley Nichols and John Ford, the team responsible for Samuel Goldwyn's outstanding success "The Hurricane"



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CITING GLAMOUR OF THE
TRACK....AND THEN
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Executive Producer: **JEROME JACKSON**

Directed by
ANTHONY HANKEY & LESLIE NORMAN

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REVIEWS—continued from page 21

St. Louis Blues

Paramount. American (U). Directed by Raoul Walsh. Featuring Dorothy Lamour, Lloyd Nolan and Jessie Ralph. 6,981 feet. Release date not fixed.

FRIVOLOUS comedy romance, played against picturesque Mississippi showboat backgrounds. The light, fantastic plot merely turns on a widely exploited stunt artist's desire to escape from her sarong. Dorothy Lamour has glamour, the supporting cast has versatility, the numbers are tuneful, and the settings are colourful, but it takes a little more than an attractive cast and bright trimmings to make a top-liner; it needs a good story. Title and star light booking, two-feature programme stuff.

Story.—Captain Dave Guernsey's showboat, St. Louis Blues, is marooned during floods. At the same time a train carrying Norma Malone, a stunt artiste, known as Aloma—Broadway's Child of Nature, is held up. Norma is sick of being exploited in nothing more than a sarong by Ivar De Brett, her manager, and to satisfy herself that she has real talent, she runs away and joins the showboat. Dave takes her on, but is unaware of her identity, and refuses to let her have her wish and sing.

Eventually she gets her break, but by this time De Brett is hot on her heels, and determines to make her stick to her contract. She is, however, too clever for him, and circumvents his injunction. She returns to the sarong in her presentation number, but this time the costume is in the interests of love. She and Dave are all set for the altar.

Acting.—Dorothy Lamour fails to escape for long from the inevitable sarong, as Norma, but she wears it attractively, sings pleasantly and acts sincerely whenever given a chance. Lloyd Nolan is a trifle out of his element as Dave, but he, too, makes the best of a trivial story. Jessie Ralph, William Frawley, Cliff Nazarro and Maxine Sullivan are not only versatile in support but towers of strength. Additional attractions are Matty Malneck and his Orchestra, and the Hall Johnson Choir.

Production.—The weakness of this picture is that episode and incident, both serious and comic, and vocal embellishment are considerably more insistent than story values. Many of its phases are bright and picturesque and register individually, thanks to the wide versatility of the cast. Although not by any means a great musical romance, it is not a bad variety show, and this angle, together with its attractive billing matter, puts it in the running of safe light entertainment.

Points of Appeal.—Attractive cast, good title, popular numbers, pleasing sentiment and colourful backgrounds.

Heroes of the Hills

British Lion. American (U). Directed by George Sherman. Featuring the Three Mesquiteers. 4,847 feet. Release date not fixed.

OUT-OF-THE-RUN Western, in which Three Mesquiteers forsake the cattle rustlers for a change, and go in for social reform by turning their ranch into a prison camp. Conflict is provided by machinations of crook contractor who is anxious to see the experiment fail.

The angle, though novel, lends itself excellently to customary horse-opera action, and imparts new interest to Western formula. Sound proposition of its kind.

Story.—The Three Mesquiteers capture two escaped convicts, Red and The Kid, and are so impressed by their story of prison conditions that they persuade the authorities to let them conduct a prison farm experiment on their ranch in order to relieve the overcrowded gaol and give the prisoners a chance to regain their health and morale.

The prisoners themselves welcome the scheme, but it does not, however, suit the plans of Beaton, a big contractor, who is out for a contract to build a new prison. Using a girl as a decoy, Beaton and his gang lure the Mesquiteers away from the ranch and "frame" a series of hold-ups, implicating the convicts. By unorthodox, but effective, methods the trio trick Beaton into a confession, and the experiment is hailed as a great success.

Acting.—Robert Livingston, as Stony Brooke, Ray Corrigan as Tucson Smith, and Max Terhune as Lullaby Joslin, again prove a good team as the Mesquiteers, and keep the action moving briskly. Priscilla Lawson is a new type of "prairie rose" as the girl who vamps Stony, while the villain department is well taken care of by Roy Barcroft and Carleton Young.

Production.—The film succeeds in getting away from the eternal Western formula without loss of virility, and moves at a fast pace from the opening prison break to the final show-down. A certain amount of interest is developed in the sociological aspect, but its main appeal lies in its vigorous action and well-knit story.

Points of Appeal.—Star team, novel theme, action strength and juvenile pull.

Fast and Loose

M-G-M. American (A). Directed by Edwin L. Marin. Featuring Robert Montgomery, Rosalind Russell and Ralph Morgan. 7,155 feet. Release date not fixed.

MARITAL comedy crime melodrama, another sequel—the initial effort was "Fast Company." It is nothing out of the ordinary in design; red herrings are, as usual, the basis of the entertainment, but what it lacks in story originality is offset by the smoothness of the acting—stellar teamwork is particularly bright—and the sustained inconsequentiality of the presentation. It is pert and, when the occasion demands, exciting. Star values are, of course, considerable. Very good light booking.

Story.—Christopher Oates, an eccentric book collector, is after a valuable manuscript owned by Nicholas Torrent, a gentleman with a vast and valuable library. He consults Joel Sloane, a book expert, who approaches Torrent. Dave Hilliard, an insurance detective, feels that all is not well with the Torrent library, and he persuades Joel to do a bit of scouting for him.

Joel, his wife Garda, and Oates are invited to Torrent's home for the week-end. Later the manuscript in question is found to be a forgery, and while investigation is going on Torrent, Wilkes, his librarian, and Stockton, a man who had bought the real manuscript from the unknown thief, are killed. Suspicion goes the rounds, but thanks to Joel, who turns detective, it eventually rests at the right person.

Acting.—Robert Montgomery and Rosalind Russell are Joel and Garda, and their detective work, both individually and in concert, hands out many laughs and thrills. Feminine intuition and jealousy are amusingly plugged. Reginald Owen is not too easy to spot as the killer, and Etienne Girardot, Alan Dinehart, Sidney Blackmer, Anthony Allan, and Tom Collier register in support.

Production.—Fast moving from start to finish, the film for the most part shuffles its main ingredients, domestic comedy and crime melodrama, with captivating and compelling spirit. Later, when things get a trifle too complicated, a sense of humour saves it. It gets the laughs and chills the spine at the same time.

Feminine appeal is safeguarded by the piquant rivalry of husband and wife. The roughstuff is perfectly timed, the dialogue is smart, and the production work immaculate.

Points of Appeal.—Popular story, snappy treatment, great laughs, big thrills, and star values.

Silver on the Sage

Paramount. American (U). Directed by Lesley Selander. Featuring William Boyd, Russell Hayden, and George Hayes. 6,061 feet. Release date not fixed.

SPECTACULAR Western, one of the popular Hopalong Cassidy series, presenting the perfect blend of action, romance, spectacle, sentiment and humour. The established team has never been in more irresistible form. Moreover, the scenic beauty of the backgrounds is of a particularly high order. There is, in fact, no better brand of Western. Capital general booking.

Story.—Lucky and Windy drive cattle to a ranch owned by Tom Hamilton, a respected owner. It is too late to check the cattle in, and during the night Windy is attacked, and the whole herd is rustled. Hopalong Cassidy has his suspicions, and to confirm these he poses as a professional dealer in a bar-room managed by Earl Brennan. A low character, named Talbot, is the chief suspect, but he has an alibi. Soon it is disclosed that Brennan and Talbot are twins, and that they switch identities for the purposes of rustling. Armed with this information, Hopalong sets a successful trap for the villains.

Acting.—William Boyd skillfully preserves character continuity, as Hopalong. Russell Hayden is agreeably boyish as Lucky, and George Hayes puts over some great comedy as Windy. Stanley Ridges is also effective in the dual rôle of Brennan and Talbot. Feminine interest is in the modest hands of Ruth Rogers.

Production.—If there is one thing better than the others, and that's no reflection on the others, it's the comedy angle. George Hayes is given his head, and he hands in some really quaint humour. As for the rest, it is vigorous, actionful outdoor stuff at its best. Scenic qualities and photography are superb.

Points of Appeal.—Rousing story, big thrills, great comedy relief, box-office label, popular cast and magnificent pictorial presentation.

Frontiers of '49

Columbia. American (U). Directed by Joseph Levering. Featuring Bill Elliott, Luna de Alcaniz and Charles King. 5,826 feet. Release date not fixed.

PERIOD outdoor drama, the story of which is concerned with life in California in the days when the Spaniards were abused by trading companies with semi-government powers. Its trimmings are authentic and its action robust. Bill Elliott, a promising Western hero, heads a useful supporting cast. Safe Western for the masses and juvenile audiences.

Story.—John Freeman, a major in the United States Army, is sent to get the lowdown on the Lower California Company, trading concern headed by Howard Brunton, engaged in the exploitation of Spanish landowners. Don Miguel Cervantes is one of the victims, and his daughter Dolores and John become friends. To get proof that Brunton is abusing his powers John has to make friends with him. This later causes misunderstanding between John and Dolores, but in the final flare-up, in which the U.S. Cavalry plays an important part, Brunton finds himself up against an all-powerful adversary. The country is rid of its extortionists to the tune of romance.

Acting.—Bill Elliott takes everything in his stride with cool confidence as John, and Charles King is a good villain as Brunton, but Luna de Alcaniz is a colourless Dolores.

Production.—Peace-loving Spaniards, ruthless land-grabbers, and the U.S. Cavalry are the pawns in this actionful, if obvious, game, and it is played out to happy conclusions in circumstances that speak well for mass and juvenile appeal. Colour is inherent.

Points of Appeal.—Clear-cut plot, good types, rousing action and picturesque period garb.

Fighting Thoroughbreds

British Lion-Republic. American (U). Directed by Sidney Salchow. Featuring Ralph Byrd, Mary Carlisle and Robert Allen. 5,783 feet. Release date not fixed.

ROMANTIC comedy-drama with a horse-breeding and racing environment. Sentiment is a trifle too insistent, but otherwise the play runs true to popular form and tradition. Major characterisation is versatile and convincing, atmosphere is authentic and picturesque, and culminating Turf thrills register. Sound booking for the majority of halls.

Story.—Spencer Bogart, self-made owner of the powerful Bogart stables, and Gramp Montrose, his impecunious but local-bred neighbour, are engaged in a feud. Gramp comes off second best and is forced to sell out, but by a lucky chance he and his granddaughter Marion come into possession of a foal sired by one of Bogart's thoroughbreds.

The horse is given the name of Sweet Revenge, but before it makes history it breaks a leg. At this juncture, Hefty, a loyal jockey; Ben Marshall, a doctor; Greg, Bogart's son and a rival for Marion's hand; and a number of crooks seriously enter into story calculations. After a little excitement, these lead to an inevitable, but exciting ending.

Acting.—Ralph Byrd is rather colourless as Dr. Ben, and Marvin Stephens overdoes the emotional stuff as the loyal Hefty, but Robert Allen, Mary Carlisle, George Hayes and Charles Wilson more than make amends.

Production.—A "Kentucky" in miniature, this romance of the Turf plays its hand confidently. It only falters when dealing with sentiment, but these lapses are assuaged by the wide variety of authentic surface incident and spectacular pungency of the climax. No angle of appeal is neglected. Photography and timing are efficient.

Points of Appeal.—Popularity of racing stories, good cast, human angle, exhilarating thrills and healthy atmosphere.

California Frontier

Columbia. American (U). Directed by Elmer Clifton. Featuring Buck Jones. 4,907 feet. Release date not fixed.

SET in 1850, this Western has a colourful background dealing with the attempts of American "bad men" to deprive pioneer Spaniards of their land. Story, however, is rather disjointed and consists mainly of fisticuffs and gun-fights. It should appeal to popular audiences and juveniles.

Story.—Captain Buck Pearson is sent by the U.S. Army to investigate conditions in California which America had recently annexed. He discovers a family of Spaniards, who have been driven from their home, being persecuted by a band of desperadoes. He finally succeeds in getting back their rights and those of others in similar plight, but not before the entire family with the exception of a girl has been annihilated. Romance with her makes for happy ending.

Acting.—Buck Jones rides and fights true to form, and Carmen Bailey is good as the heroine. Jose Perez is effective as a young dispossessed Spaniard, and Stanley Graham makes an efficient villain.

Production.—The picture follows a familiar routine with the hero appearing usually in the nick of time to save the hard-pressed Spaniards from further persecution. There are some excellently staged fisticuffs, and riding and gun-play are put over with good effect.

Points of Appeal.—Star and colourful period action Western story.

Off the Record

First National. American (A). Directed by James Flood. Featuring Pat O'Brien, Joan Blondell and Bobby Jordan. 6,360 feet. Release date not fixed.

PRIMARILY a newspaper drama, but not content with one theme, for bright, unconventional courtship and marriage, and juvenile regeneration run through the story side by side, this picture makes a confident bid for popular appeal. The mixture is a bit serial-like and sensational, but keen acting, versatile presentation and restrained direction prevent it getting out of hand.

When all is said and done, and it's mostly done, first-rate mass entertainment rewards its endeavours. Bold box-office address is supported by star values. Very good general booking.

Story.—Mickey, small brother of Joe Fallon, assistant to Lou Baronette, a big-time gambler, works in one of Baronette's pin-table saloons. His job is to lie in wait for youngsters who use counterfeit coins and beat them up. Jane Morgan, a reporter, sees Mickey at work and writes up a human interest story. Civic leaders demand an inquiry and Baronette is brought for trial. He saves himself by persuading Joe and Mickey to take the blame. Joe gets five years and Mickey is sent to a reformatory.

Jane is sorry for Mickey and in order to adopt him she tricks "Breezy" Elliott, her reporter boy friend, into marrying her. At first Mickey and Breezy fail to hit it, but Breezy sees good in the boy and gets him a job as a newspaper cameraman. Just as reformation seems certain, Joe escapes from prison and forces Mickey to help him financially. The boy does, but not dishonestly. When a spot of gun-play rids him of his former evil associates he proves himself to be a true newspaperman.

Acting.—Pat O'Brien and Joan Blondell make a lively pair as Breezy and Jane and, what's more, each plays up to Bobby Jordan, of "Dead End" fame. The youngster is natural and alert in the rôle of Mickey. Alan Baxter, Morgan Conway and William Davidson are the best of the supporting players.

Production.—Nothing is left out of this melodrama, story fundamentals embrace alum stuff, newspaper office detail, piquant domesticity, the thrills of the newspaper cameraman, business and gangsterdom. Both the serious and the comic are firmly stressed by accurate character drawing, pungent direction and slick kaleidoscopic presentation. Balance is ably preserved and atmosphere is particularly vivid. Popular entertainment in crisp feature compass.

Points of Appeal.—Powerful, comprehensive plot, attractive and competent cast, good thrills, bright comedy, human angle, and ambitious and vivid presentation.

Woman Doctor

British Lion. Republic. American (A). Directed by Sidney Salchow. Featuring Frieda Inescort, Henry Wilcoxon and Sybil Jason. 6,012 feet. Release date not fixed.

DOMESTIC drama, with a hospital background, presenting with studied showmanship the eternal problem of the woman who tries to serve too many masters—her home, her husband, her child and her career. Occasionally the play flirts with the novelettish, but its concessions are always in the interests of the box-office.

Acting honours, which, incidentally, culminate in unquenchable feminine appeal, are shared by Frieda Inescort and juvenile Sybil Jason. Direction is, for the most part, understanding, and atmosphere convincing. Very good general booking.

Story.—Doctor Judith Randall, a brilliant woman surgeon, puts the demands of her profession before those of her husband Alan, and her small daughter Elsa. Alan finds solace in the companionship of Gail, a glamorous sports girl. Elsa loses her love for her mother when Judith refuses to override hospital discipline and attend to an injured dog. Alan and Judith decide on divorce. Judith is given the custody of Elsa, but the child seizes the first opportunity to desert her and join Alan and Gail.

Judith goes after her, and in an effort to avoid meeting her mother, the child is thrown from her horse. Judith operates on the child while Alan is flying them to hospital, and the success of the operation results in the family being reconciled, and in Alan and Elsa willingly allowing Judith to continue her hospital career.

Acting.—Frieda Inescort acts with charm, intelligence and ingratiating sincerity as Judith. Problems, real and manufactured, acquire the human touch in her sensitive hands. Sybil Jason is a clever, if at times, overpowering Elsa—her precocity is terrific—and Henry Wilcoxon and Claire Dodd are more than equal to their acting commitments as Alan and Gail.

Production.—Some may accuse the story of being stagey, others may censor the director for giving the child star too much rope, but none will deny that both faults and virtues have been converted into domestic drama of sustained emotional urge, fine point and colossal feminine appeal. Artifice, augmented by tense aerial spectacle, is in the hands of the talented and popular cast, the foundation of best-seller screen fiction. Technical qualities very good.

Points of Appeal.—Holding story, human veneer, thrilling climax, sensitive acting by Frieda Inescort, strong support and clever title.

Au Service de France

Unity. French (A). Directed by Raymond Bernard. Featuring Edwige Feuillère and Erich von Stroheim. 7,290 feet. Release date not fixed.

ALTHOUGH based on fact, this spy story dealing with Marthe Richard does not carry a lot of conviction. Production is disjointed and so fails to grip the imagination very strongly. The ending is devoted to eulogies of the Americans, whose safe transport to France is ascribed to the spy's work and not to the British Navy, which was actually responsible for its safety. This is hardly likely to endear English people to the film.

Sub-titles adequately explain complicated and inclusive action.

Story.—Having seen her father and mother shot, and believing her fiancé dead, Marthe Richard joins the French Secret Service and goes to St. Sebastian, where she pits her wits against Mata Hari and gains the love and confidence of Von Ludlow, a German agent.

She defeats his plans, and also discovers that her fiancé is alive and acting also in St. Sebastian for the French Secret Service. However, he is killed in a 'plane which, with others, according to the story, save the American transport ships from disaster. Von Ludlow commits suicide.

Acting.—Edwige Feuillère gives a sensitive performance as Marthe Richard, and Erich von Stroheim is well in character as Von Ludlow. Supporting cast is sound.

Production.—Because the espionage and counter-espionage is made rather vague and disjointed the director fails to hold the interest very strongly. Scenes between Von Ludlow and Marthe are well handled, but Mata Hari is very vaguely introduced. Concluding sequences are taken up with Armistice celebrations, in which the American flag predominates.

Jesse James

20th Century-Fox. American (U). Directed by Henry King. Photographed in Technicolor. Featuring Tyrone Power, Henry Fonda and Nancy Kelly. 9,496 feet. Release date not fixed.

SPECTACULAR period adventure melodrama, suggested by the stormy career of the notorious American outlaw, and photographed in Technicolor. It sets out to strike a box-office compromise in fact and fiction and succeeds overwhelmingly. The domestic side of the central character's life is given as great an emphasis as his banditry, and the concession to feminine appeal is more than justified.

There are many big and thrilling scenes, all of which are of historical significance. Rounding off the exciting, poignant and picturesque enterprise is superb natural colour photography. The acting of the principals is more than equal to the demands of the theme.

Excellent outdoor entertainment, a picture of tremendous title and star pull, for all classes and the family in particular.

Story.—The St. Louis and Midland Railroad is out to secure the necessary land for its project by hook or by crook. Smallholders are bullied into selling out at an absurd price, and during an argument between the representatives of the railway company and the James family, Mrs. James is killed. Jesse and Frank, her sons, determine to avenge their mother's death, and in doing this they start on the road to banditry. Jesse is the leader, and he is later promised a light sentence by McCoy, head of the railroad company, provided he gives himself up. When he does he is betrayed.

Frank, however, gets him out of gaol. Meanwhile, he marries Zee, niece of the local newspaper proprietor. Jesse gets more ruthless as he becomes more successful, but before he can correct the errors of his ways, brought home to him by the coming of a son, he is betrayed by one of his own men and killed.

Acting.—Tyrone Power acts sincerely and occasionally with vigour as Jesse James; he's the bandit in everything but physical aggression. Henry Fonda is less romantic as Frank, but more true to type. His acting is particularly good.

Nancy Kelly wins a tremendous amount of sympathy as Zee, and Randolph Scott, John Carradine and Donald Meek shine at the head of a distinguished and popular supporting cast.

Production.—The spectacular highspots are represented by Jesse's killing of his mother's murderer, his hold-up of a train, his rescue from gaol and daylight raid on a bank, while the sentimental ones are to be found in Jesse's unconventional marriage to Zee, his escape from the bank robbery while badly wounded, and his betrayal and death following his determination to forsake his lawless life for his wife and child. Bridging the gap between the thrilling and the emotional are numerous rich character and historical cameos. Perfect box-office pigmentation is supplied by the Technicolor camera.

Points of Appeal.—Strong, vigorous and human story, spectacular presentation, big thrills, tender sentiment, powerful character drawing, excellent photography, juvenile appeal, and star and title angles.

Come On Rangers

British Lion-Republic. American (U). Directed by Joe Kane. Featuring Roy Rogers, Mary Hart and Raymond Hatton. 5,158 feet. Release date not fixed.

SPECTACULAR musical Western set in the period when Texas was overrun by outlaws. It is the third to star Roy Rogers, Republic's newest Western star. Basic story combination is represented by history, villainy, romance and action, and it is quite well put over. Song is a pleasing embellishment. Photographic qualities are, by the way, exceptional. Attractive outdoor offering for the masses and youngsters.

Story.—Roy Rogers is automatically discharged from the Texas Rangers when the organisation is disbanded through lack of financial support. The U.S. Cavalry takes over and Roy enlists, but soon finds that the Government forces are bound by red tape. Following the killing of his brother by outlaws, he deserts and pits his wits against the marauders. The chief of the gang is Harvey, ostensibly a law-abiding citizen, and the conflict is hectic. In the end Roy is victorious, and his good work results in him being pardoned for desertion. His prize is Janice, the Colonel's daughter.

Acting.—Roy Rogers, whose versatility runs to vocalism, works hard and effectively as Roy, and Mary Hart is a pretty and promising Janice. Raymond Hatton, J. Farrell MacDonald, Purnell Pratt and Harry Woods, all grand old-timers, give of their best in support.

Production.—The period selected for this Western is a lively one, and full use has been made of the story opportunities provided by history. Villainy and intrigue are depicted in rousing terms, the robust contract being neatly amended with romance, comedy and song. Pictorial qualities are very good, and photographic ones are even better.

Points of Appeal.—Colourful and exciting story, good cast, pleasing tunes, and ambitious staging.

Crime Takes a Holiday

Columbia. American (A). Directed by Lewis D. Collins. Featuring Jack Holt, Marcia Ralston and Douglas Dumbrille. 5,307 feet. Release date not fixed.

GANGSTER melodrama crowding plenty of versatile action into popular entertainment of convenient compass. Now and again there are loose ends, but there is no cause to cavil, sustained punch compensates for occasional untidiness. Jack Holt gives of his best in the lead, and the support is worthy of his mettle. Production qualities, too, are satisfactory. Very good two-feature programme booking, particularly for the masses.

Story.—District Attorney Walter Forbes is out to rid the city of racketeers engaged in the terrorising of small traders. When the battle opens one of his men is killed, and he prosecutes and convicts an ex-convict for the murder. Peggy Stone, the convicted man's daughter, appeals to Forbes, and he tells her that her father is innocent and that his conviction is a stunt to trap the real murderers.

She co-operates with Forbes, and eventually J. J. Grant, head of a music publishing business, is suspected of being the leader of the gang. The story then devolves into a battle of wits between Forbes and Grant. Thanks to the resources of radio, Grant is tricked into confessing in time to save Peggy, who, meanwhile, had been kidnapped, and her father, now dangerously near "the chair."

Acting.—Jack Holt contributes a manly, clear-cut portrayal as Forbes, and Douglas Dumbrille is a worthy adversary as Grant. Marcia Ralston is an adequate Peggy, and Russell Hopton, Arthur Hohl, Thomas Jackson and John Wray represent good supporting types.

Production.—There are moments when detail gets the better of the plot, but in spite of directorial lapses there is at all times more than enough hearty surface action to encourage and hold interest. The climax is really cleverly engineered. Over-riding everything, however, is the virile

and agreeable personality of Jack Holt. He appears to get younger as the years roll on and, what's more, his popularity is in no danger of diminishing. The film is very good mass entertainment as well as a very good star booking.

Points of Appeal.—Slick, up-to-date story, tense dramatic twists, good acting, vital atmosphere, good title and star values.

Newsboys' Home

General F.D. Universal. American (A). Directed by Harold Young. Featuring Jackie Cooper, Edmund Lowe and "The Little Tough Guys." 6,519 feet. Release date not fixed.

JUVENILE gangster melodrama, the main story planks of which are a boy's determination to avenge his father's death at the hands of a racketeer, and circulation warfare in the newspaper business. The play does not, however, live by plot alone, rather is it a vigorous romp involving the "Little Tough Guys."

In other words, what entertainment there is, and there is plenty, emerges principally from scraps, first between the gang of newsboys themselves, and later between them and paid intimidators. The rough house has, thanks to the versatility and eagerness of the entire cast, cast-iron mass and industrial appeal. First-rate popular booking.

Story.—Rifle Edwards, son of a small-town sheriff, sees his father killed by a gangster. He determines to avenge the killing, but the quest soon sees him penniless. Destitute he is given shelter at the Newsboys' Home, founded by Howard Price Dutton, proprietor of *The Globe*, but before he can partake of food he has to fight the newsboys' champion. He wins and is elected their leader.

Soon after Rifle turns newsboy, Dutton dies and his daughter Gwen takes over the paper. She has high falutin' ideas and Tom Davenport, an unscrupulous politician and owner of the rival paper, *The Star*, seizes the opportunity to cash in. Perry Warner, Gwen's reporter boy friend, leaves *The Globe* in disgust, and the Newsboys' Home is closed down. Eventually the boys persuade Perry to return, and Gwen willingly acquiesces. Davenport then resorts to gangster methods and Frankie Barber, killer of Rifle's father, takes over distribution. He and Rifle inevitably meet and Rifle gets his revenge. At the same time *The Globe* wipes the floor with *The Star*, the Newsboys' Home is reopened, and Perry and Gwen decide to marry.

Acting.—Jackie Cooper gives a human and cleverly graduated performance as Rifle, and the "Little Tough Guys," Elisha Cook, Jr., William Benedict, David Gorcey, Harris Berger, Charles Duncan and Harry Chester, give him eager support. Edmund Lowe, Wendie Barrie, Edward Norris and Irving Pichel share the supporting honours in key adult roles.

Production.—The plot is, of course, obvious, but the many fights, all of which are put over with tremendous zest, succeed in decorating the inevitable with innumerable thrills and many laughs. No team has anything on the "Little Tough Guys," alias the "Dead End Kids," when it comes to fistfuls and quips. The climax is a real corker.

Adult interest is less secure, but it nevertheless succeeds in consolidating universal appeal. Timing and atmosphere are excellent and so are the photographic qualities and dialogue.

Points of Appeal.—Lively story, great work by youngsters, competent adult support, thrilling and hilarious fights, human angle, excellent atmosphere and provocative title.

Overland Express

Columbia. American (U). Directed by Drew Ebersson. Featuring Buck Jones, Marjorie Reynolds and Matson Williams. 4,809 feet. Release date not fixed.

PERIOD Western, telling in crisp, simple language, of the inauguration of the pony express. Hard riding is the mainspring of the entertainment, and this is expressed in many exuberant forms. Authentic background completes the lively, if unpretentious, illusion. It's darn good Buck Jones. Juvenile appeal is, of course, compelling. Reliable outdoor offering for practically all types of audience.

Story.—Buck Dawson covers an important cross-country route by horse in four days less than it takes the mail coach. He decides to start a pony express to be run in relays, and Henry Furness and Fred Greeley, owners of a gold mining company, decide to back him. Bill Hawley, unscrupulous owner of a stage coach line, sees in the enterprise the ultimate loss of his mail franchise, and he promptly sets to work to throw the pony express out of schedule. Murder, arson and the incitement of Indians are part of his plan, but, needless to say, Buck triumphs over villainy. In the end, the pony express is not only established but secures the Government's mail contract.

Acting.—Buck Jones contributes a vigorous and versatile performance as Buck, Marjorie Reynolds is refreshing in the only feminine rôle that matters, and Matson Williams makes a good villain. Carlyle Moore, William Arnold, Lcu Kelly and Bud Osborne also contribute their quota to convincing types.

Production.—Cowboy-Indian in design, the film borrows its simple plot from history and, in its unpretentious way, makes good use of spectacular fact. The establishment of the pony express against terrific odds has in itself the kernel of compelling juvenile and industrial entertainment. Additional attributes are crisp by-play and authentic locale.

Points of Appeal.—Good story, popular star, rousing action, wholesome period atmosphere, and handy footage.

The Phantom Stage

General F.D. Universal. American (U). Directed by George Wagner. Featuring Bob Baker and Marjorie Reynolds. 5,112 feet. Release date not fixed.

SAFE Western booking featuring Bob Baker as wandering cowboy who solves mystery of stagecoach robberies and wins hand of fair owner of stagecoach line. Usual ingredients and action values of type.

Story.—Bob Carson and his pal, Grizzly, take on the job of driving the stagecoach when they learn that mysterious robberies of gold shipments are forcing the pretty owner, Mary, out of business. The *modus operandi* of the thieves is to hide a member of the gang in a trunk being carried by the coach. The box carrying the gold is a trick one manufactured by the local blacksmith, who is in league with the robbers. During the journey the thief emerges from his hiding place, steals the gold and gets back into the trunk, which is claimed immediately upon arrival by one of the crooks. After being robbed, Bob and his friend catch on to the gang's method and, with the aid of Mary and the Sheriff, round up the robbers in an exciting finale.

Acting.—Bob Baker is a virile hero and puts over some tuneful cowboy song numbers effectively. George Cleveland is good as Grizzly, and Marjorie Reynolds is a pleasing heroine.

Production.—Story takes a little time to get under weigh, but moves briskly enough once it arrives at the main issue, with plenty of action and sound suspense in hero's successful bid to outwit crooks. Picture builds up logically to thrilling and ingeniously worked out exposure and rout of bandits.

Points of Appeal.—Stellar qualifications, sound story, juvenile interest, and action content.

The Thundering West

Columbia. American (U). Directed by Sam Nelson. Featuring Charles Starrett, Iris Meredith and Dick Curtis. 5,044 feet. Release date not fixed.

HERE we have a regeneration melodrama, dressed in Western guise, and played to the accompaniment of Western airs. The whole thing is as artless as they make them, but its action is clean, and its fistfuls vigorous. The familiar formula will survive with the not too sophisticated. Team and production work are good. Safe Western offering for the industrial element and youngsters.

Story.—Wolf Munro, an outlaw, and his gang, which includes Jim Dale, raid a small Western town. Tucson, an old member of the gang, is wounded, and Jim refuses to carry out Wolf's instructions and leave the man behind. While attending to Tucson Jim is mistaken for a straight shooter by Judge Patterson, leader of the townsfolk.

Honest friendship and Helen, the Judge's daughter, convince Jim that it is time he reformed, and he and Tucson decide to throw in their lot with the townsfolk in their fight against Wolf and his gang. There is, of course, misunderstanding, before Jim leads his new friends to victory, but reformation is substantiated, and so is romance, at the fadeout.

Acting.—Charles Starrett hasn't tremendous personality, but his virility stands him in good stead. He is well cast as Jim. Iris Meredith makes a pretty heroine, and Dick Curtis is a first-rate villain.

Production.—The story is soon under way, and initial pace is effectively maintained. Augmenting the roughstuff are pleasing romance, tuneful song and spectacular horsemanship. Furthermore, the human angle is quietly stressed. As for the scenery and photography, these easily measure up to standard.

Points of Appeal.—Evergreen plot, hearty action, pleasing musical embellishment, competent cast and picturesque settings.

Bulldog Drummond's Secret Police

Paramount. American (U). Directed by James Hogan. Featuring John Howard, Heather Angel, Reginald Denny. 4,889 feet. Release date not fixed.

HEARTY and actionful Drummond thriller, made to formula of popular series. Robust story introduces treasure hunt in subterranean dungeons, complete with spiked ceiling and other appurtenances of melodrama, and action possesses almost serial-like vigour. Well up to standard of series.

Story.—Arriving at his ancestral home with his bride-to-be, Bulldog Drummond is visited by a history professor, who has discovered that the treasure of King Charles I is buried in a secret passage beneath the mansion. The professor has just solved the secret cypher disclosing the hiding place, when he is murdered by Seton, a bogus new butler, who has also murdered the real one.

Seton is about to enter the treasure chamber through a secret passage, when he is discovered by Drummond's fiancée. He forces the girl to go with him. Drummond, who has heard her screams for help, breaks his way through the wall, and follows her. He and his friends are trapped in an underground room, which has a heavily-spiked ceiling, operated by a lever. They manage to escape, however, in time to rescue the girl, while the villain is swept away in a subterranean waterfall.

Acting.—Story does not offer much scope for acting pyrotechnics, but cast does its stuff with usual competence. John Howard is a virile and attractive Drummond, and Heather Angel is decorative as his girl friend. Reginald Denny is again the inevitable "silly ass" friend, but does not get much opportunity to be amusing. H. B. Warner, as a Scotland Yard official, and E. E. Clive, as Drummond's valet, head a sound supporting cast.

Production.—Little time is wasted on subtlety—the director reveals the identity of the killer almost from the start, and concentrates on the action. The latter is of hearty serial quality, the atmosphere for which is well built up in striking underground set and series of mysterious murders and assaults, mostly in the dark.

The climax, though sheer melodrama, packs a big thrill. For the rest, the film sticks to the formula of the series, even to the frustration once more of Drummond's wedding plans.

Points of Appeal.—Popularity of series, vigorous action and handy length.

The Adventures of Jane Arden

First National. American (A). Directed by Terry Morse. Featuring Rosella Towne, William Gargan and James Stephenson. 5,221 feet. Release date not fixed.

NEWSPAPER comedy adventure melodrama, the first of a new series, based on a world-famous comic strip. Jewel smuggling is the crux of the story, and this leads to action of spirited variety, and not a few thrills. The leading parts are filled by Rosella Towne, William Gargan and James Stephenson. Shrewd casting and very good production qualities play no small part in the success of the film. Showmanship is represented by an exciting climax. "Jane Arden" is certain to rival "Torchy Blane." Good popular entertainment.

Story.—Jane Arden, girl reporter, feels that the murder of Martha Blanton, formerly a society heiress, has some connection with a jewel-smuggling ring. Ed Towers, her managing editor, shares her opinion, and by subterfuge she wins the confidence of Albert Thayer, prominent jeweller, believed to be one of the big men behind the smugglers. She also fools George Vanders, the real head of the gang, and she is engaged to smuggle jewels from Bermuda to the United States.

While she is on her way to Bermuda, Thayer learns her identity, and he informs Vanders, who has Towers kidnapped. Towers, however, escapes, and arrives in Bermuda in time to save Jane, and apprehend Vanders. Romance between Towers and Jane is suggested at the fade-out.

Acting.—Rosella Towne gives a spirited portrayal as Jane, she also profits by her facial resemblance to Loretta Young. William Gargan is agreeably aggressive as Towers, and James Stephenson is a cool and sinister Vanders, Benny Rubin and Dennis Moore take good care of the inevitable comedy relief. Peggy Shannon and Pierre Watkins are the only other players to matter.

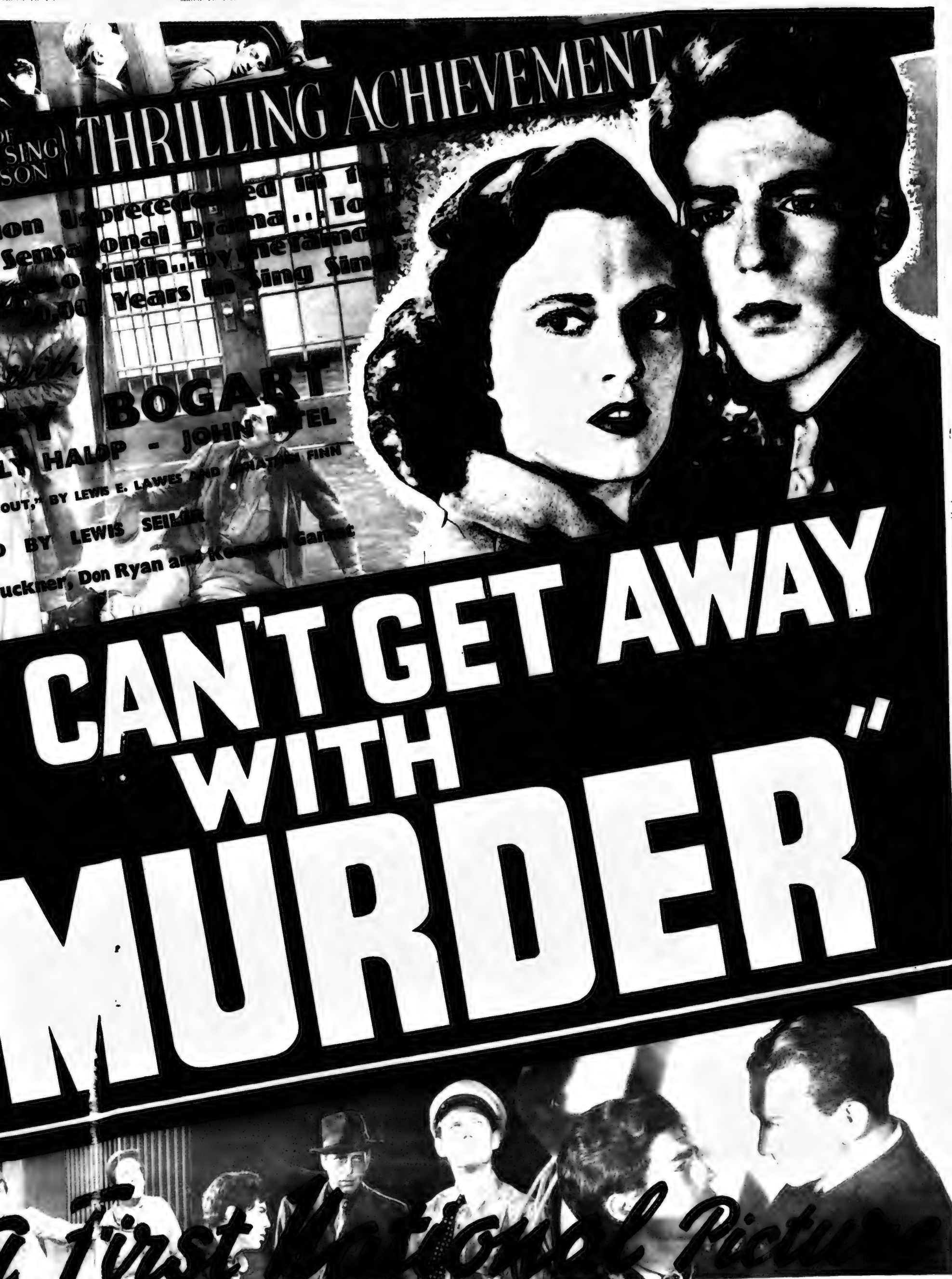
Production.—This comedy adventure melodrama does not pretend to be anything more than fiction, but it is good popular fiction. Romance is adequately represented in the professional team work of Jane and Towers, while the jewel smuggling element allows ample scope for excitement and thrills. The ending, too, is so engineered as to give the play finality, yet, at the same time, leave the path clear for subsequent additions to the series. Technical qualities and timing are very good.

Points of Appeal.—Actionful story, good production qualities, attractive cast, exciting climax and intriguing title.

REVIEWS continued on page 31



TRADE SHOW: THURSDAY NEXT, MARCH 2



OF SING
SON

on Unprecedented in the
Sensational Drama... To
of truth... by the same
Years in Sing Sing

BOGART
HALOP - JOHN HODIAK
OUT, BY LEWIS E. LAWES AND GRATIAN FINN
BY LEWIS SEILER
uckner, Don Ryan and Kenneth Gant

A First National Picture

T, MARCH 23, PHOENIX THEATRE, AT 8.30 p.m.

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Head Office:

Corporation Street
COVENTRY
PHONE: COVENTRY 2366-2367

22nd December 1938

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LONDON. W.C.2.

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Whilst appreciating the virtues of Mirrophonic, with which in my opinion no other equipment bears comparison, the old systems maintain their original reliability and continue to give very good sound.

Yours faithfully,
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H. A. Philpot

Managing Director

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MIRROPHONIC
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KINOPHIL

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HAPPY DAYS. Norwegian (U). 1,822 feet. Release date not fixed.—A refreshing pictorialisation of farm life on Norway's mountain sides. Sequences depicting the various customs and occupations, are interspersed with excellent shots of the beautiful scenery. Attractive featurette for almost any hall.

MISTY ISLE. British (U). 1,553 feet. Release date not fixed.—This well-photographed camera tour of the Isle of Skye, off the West Coast of Scotland, is accompanied by an entertaining commentary recalling early clan history. Useful fill-up for higher-class halls.

SEA KINGS. British (U). 1,536 feet. Release date not fixed.—A trip to Denmark, recalling, through a number of clever camera shots, days when the Vikings terrorised the Britons. Some quaint, picturesque villages are contrasted with the clean modernity of the capital, Copenhagen. Excellent addition to most programmes.

20th CENTURY-FOX

GOLDEN CALIFORNIA. American (U). One reel. Release date not fixed.—"Magic Carpet" travelogue, taking the form of a concise itinerary of California. Editing adequate and photography good. Safe general fill-up.

WARNER

LINCOLN IN THE WHITE HOUSE. American (U). Two reels. Release date not fixed.—Brief but comprehensive biography of the famous American President. The acting is particularly good, and the staging ambitious. The immortal Gettysburg speech is included. Outstanding featurette.

TOYLAND CASINO. American (U). Two reels. Release date not fixed.—Vaudeville show, put over entirely by youngsters of tender age. Should please the womenfolk.

HAVE YOU GOT ANY CASTLES? American (U). One reel. Release date not fixed.—Coloured cartoon picturing book-titles. Idea novel and treatment clever. Very good short of its type.

DEAR OLD DAD. American (U). One reel. Release date not fixed.—Cameo sentimental drama, one of the Flood Gibbons Real Life series. For the very unsophisticated only.

THE HERMIT KINGDOM. American (U). 965 feet. Release date not fixed.—Travelogue, effectively introducing beauty of Siam in colour. Most of footage is devoted to striking temple architecture and novel ceremonial dance in which girls are trained from babyhood. Good commentary rounds off usable interest short.

SHOPPING'S EVIDENCE. American (U). 1,115 feet. Release date not fixed.—Latest true life adventure in the Flood Gibbons Real Life Hunter series, while not so thrilling as some of its predecessors, grips attention in story of shoppers who outwit shoplifters and saves her own good name. Slick put over brightly and with convincing realism. It is a possession, in addition, strong feminine interest should be a programme item for any exhibitor.

† In colour.

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fixed.—Interesting short dealing with tin-mining in Cornwall and its natural corollary, the manufacture of pewter ware. Photography and commentary good. Sound featurette.

KINOGRAPH

YOUTH. Swedish (U). 1,020 feet. Release date not fixed.—Of topical interest, this well-produced featurette contrasts the military type of physical training in war-hungry nations with the peaceful, happy conditions in democratic Sweden's fitness camps. Shots of the youngsters at games, exercises and athletics make this a valuable addition to any programme.

HAPPY DAYS. Norwegian (U). 1,822 feet. Release date not fixed.—A refreshing picturisation of farm life on Norway's mountain sides. Sequences depicting the various customs and occupations, are interspersed with excellent shots of the beautiful scenery. Attractive featurette for almost any hall.

MISTY ISLE. British (U). 1,553 feet. Release date not fixed.—This well-photographed camera tour of the Isle of Skye, off the West Coast of Scotland, is accompanied by an entertaining commentary recalling early clan history. Useful fill-up for higher-class halls.

SEA KINGS. British (U). 1,536 feet. Release date not fixed.—A trip to Denmark, recalling, through a number of clever camera shots, days when the Vikings terrorised the Britons. Some quaint, picturesque villages are contrasted with the clean modernity of the capital, Copenhagen. Excellent addition to most programmes.

20th CENTURY-FOX

GOLDEN CALIFORNIA. American (U). One reel. Release date not fixed.—"Magic Carpet" travelogue, taking the form of a concise itinerary of California. Editing adequate and photography good. Safe general fill-up.

WARNER

LINCOLN IN THE WHITE HOUSE. American (U). Two reels. Release date not fixed.—Brief but comprehensive biography of the famous American President. The acting is particularly good, and the staging ambitious. The immortal Gettysburg speech is included. Outstanding featurette.

TOYLAND CASINO. American (U). Two reels. Release date not fixed.—Vaudeville show, put over entirely by youngsters of tender age. Should please the womenfolk.

HAVE YOU GOT ANY CASTLES? American (U). One reel. Release date not fixed.—Coloured cartoon picturing book-titles. Idea novel and treatment clever. Very good short of its type.

DEAR OLD DAD. American (U). One reel. Release date not fixed.—Cameo sentimental drama, one of the Floyd Gibbons Real Life series. For the very unsophisticated only.

THE HERMIT KINGDOM. American (U). 965 feet. Release date not fixed.—Travelogue, effectively introducing beauty of Siam in colour. Most of footage is devoted to striking temple architecture and novel ceremonial dance for which girls are trained from babyhood. Good commentary rounds off useable interest short.

SHOPGIRL'S EVIDENCE. American (U). 1,115 feet. Release date not fixed.—Latest true life adventure in the Floyd Gibbons Headline Hunter series, while not so thrilling as some of its predecessors, grips attention in story of shopgirl who outwits shoplifters and saves her own good name. Short is put over brightly and with convincing realism, and as it possesses, in addition, strong feminine interest, it should be a programme item for any exhibitor. In colour.

ULSTER QUARREL WITH N.A.T.K.E. ON GRADING

Will Not Accept Gross Receipts as Basis

FURTHER AGREEMENTS POSTPONED UNTIL SETTLEMENT

THE basis upon which the grading of North Irish houses will be made in connection with the recent wages conditions threatens to disturb the relations between the exhibitors and the N.A.T.K.E. Exhibitors contend that the basis of grading must be the net and not gross receipts of a house, the argument being that the entertainment tax, being collected on behalf of the Government, should not be included in the receipts.

The matter was the main topic of discussion at the March meeting of the White Cinema Club, at which Harry Wilton (president) was in the chair. A report from the Conciliation Board representatives stated that the sub-committee to deal with appeals had not yet arrived at a basis upon which the question of granting an appeal or refusing it could be based.

The union delegates were adamant that gross receipts should provide the basis. It was stated that so far 24 appeals had been lodged, but some of them were out of order as they were not accompanied by an auditor's certified figures and contained no information to help the Board in going into a case.

Allegations were made by the Union that some of the employers (11 in number) were not recognising the Union and the agreement; the matter would be raised in strong form at the next meeting of the full Conciliation Board.

Chairman's Ruling

Harry Wilton stated that he felt that having entered into an agreement it should be kept by all exhibitors. It was quite possible that of the 11 houses which allegations had been made against by the Union most of them were waiting to see what grade they had been put in. Until the question of grading had been settled it was most likely that there would be some difficulty on the matter. One thing was certain and that was that the Government would insist upon there being a Conciliation Board as was the case in Britain.

Several members stated they could not agree to recognise gross takings as they had to hand over the tax straight away to the Government. They felt that they should not be penalised twice for having to act as unpaid collectors for the Government.

Other members stated that officials of the Union were trying to dictate to them regarding the 48 hours working week. They were quite willing to see that the agreement was

observed to the fullest, but they would not allow any dictation by the Union.

The chairman stated that it was quite obvious that exhibitors could not accept the local Union officials' ruling that gross and not net was the basis of grading.

This whole matter would be placed before the Conciliation Board. Regarding working hours exhibitors should see that the number stipulated in the agreement should be worked in accordance with their usual procedure.

The Next Agreement

A copy of the proposed grading of houses for places in Northern Ireland with a population of under 10,000 was received from the Conciliation Board with the request that it be ratified at once. It was unanimously agreed to intimate that until the question of grading had been settled on the basis of net receipts the question of further agreements was postponed.

Once this matter was settled the proposed agreement would be circulated to all houses in places with a population under 10,000 and a meeting of exhibitors called from the houses in question so that they could give their views on the matter. Care would be taken to see that when the Board again discussed the question of the smaller houses they were adequately represented.

The chairman extended congratulations and good wishes to Harry M'Mullan on his promotion to the branch managership of Paramount in Eire.

Refugee Fund

George Lodge and his staff at the Imperial, Belfast, were responsible for the excellent organisation in conjunction with the Belfast Film Society of a midnight matinee in aid of the Earl Baldwin Refugee Fund, for which a substantial sum was realised.

Savoy, Bradford to Make Way for Ritz

The Savoy, Bradford, is to be closed when A.R.C., who have held the lease, open their new Bradford super, the Ritz, which is being built in Broadway, in the heart of the city. It is anticipated that the Ritz will be opened early in May.

The Savoy property has been acquired from Land Revenues Trust, London, by Marks and Spencer, Ltd., who intend to convert the building into an extension of their store.

Seven from Columbia



JOHN MYERS ANTHONY DOWNING

NEW PUBLICITY COMPANY

John Myers Registers Arrow Publicity Ltd.

JOHN MYERS, for several years publicity and advertising director of London Film Productions, Ltd.; Anthony Downing, exploitation manager, and Anthony Wysard, advertising manager, will control a new company, which was formed last week under the name of Arrow Publicity, Ltd., with a registered office at 32, Savile Row and offices at Denham and Pinewood Studios.

While the new company has many important commercial accounts, one of its chief functions will be to offer a more complete publicity, exploitation and trailer service to films in this country. It will also engage in the making of propaganda and advertising films, and for this purpose will have units at Denham and Pinewood.

Among the film clients of the company is Alexander Korda, while Arrow will continue to service London Films and subsidiary and ancillary companies. Denham and Pinewood Studios and Harefield Productions are also using Arrow Service. A number of producers, directors and stars will also be clients.

Among several commercial contracts, Arrow Publicity has been chosen by one of the leading national advertising companies, Messrs. Colman, Prentiss and Varley, to act in an advisory publicity capacity to all their commercial accounts.

The directors of Arrow Publicity, Ltd., are: John B. Myers, E. H. George and J. R. Sutro.

"THE LONE WOLF'S DAUGHTER"

Warren William in First of Series

COLUMBIA commence another Trade-show drive with seven films due for screening, within a week, as from Thursday, March 16.

Predominant is "The Lone Wolf's Daughter," with Warren William playing the rôle of the Lone Wolf, Louis Joseph Vance's famous debonair mystery character. This is Warren William's first film under his new contract with Columbia, and advance reports are to the effect that his masterly performance in this picture presages a very successful association. Ida Lupino is his co-star in "The Lone Wolf's Daughter."

The complete Trade-show schedule reads:—

March 16.—"West of Cheyenne," 10.30 a.m., Own Theatre; "Law of the Texas," and "My Son is a Criminal," 3 p.m., Cambridge.

March 17.—"Law of the Plains," 10.30 a.m., Own Theatre; "Texas Stampede," 3 p.m., Own Theatre.

March 21.—"South of Arizona," 10.30 a.m., Own Theatre.

March 22.—"Lone Wolf's Daughter," 8.30 p.m., Phoenix.

"The Lone Wolf's Daughter," the first in a new series of "Lone Wolf" films planned by Columbia, has a timely topic—it is a dramatic tale of the activities of a dangerous gang of international spies who attempt to crush the Lone Wolf in their plans. Despite its thrilling theme much comedy and romance has been interspersed in the narration.

The setting is Washington, where a gang of spies steal Government secrets and incriminate the now-reformed Lone Wolf. In order to recover the plans and to preserve his integrity as a man of honour the Lone Wolf finds himself involved in one adventure after another. Nor are the Lone Wolf's entanglements solely with the sinister spy ring. There is Ida Lupino, who is seen as a young Washington belle eager to disrupt the Lone Wolf's bachelorhood, not caring in the slightest how many spy rings he has to fight. There is, in addition, little Miss Virginia Weidner, who is seen as the Lone Wolf's motherless daughter. Virginia is an amazing child who enjoys listening to radio crime programmes and then puts them into practice—to the discomfort of whatever victim she hits upon.

Ralph Morgan plays the part of the head of the spy ring. Rita Hayworth, for whom a big future is predicted, has an important rôle, whilst Marc Lawrence, Ben Welden, Leonard Carey, Brandon Tynan, Tommy Dugan and Don Beddoe are prominently cast.

Musical Westerns

Included in the new group are several Charles Starrett Westerns. Columbia has turned this handsome and popular star into a Western star with an increasingly large fan following. In the majority of his films he is partnered by another young rapid-riser—Iris Meredith—while the Sons of the Pioneers, led by Bob Nolan, contribute the musical interludes, featuring numerous original numbers, written by Nolan. A new Western picture, "Laws of the Texas," starring the ever-popular Buck Jones, is also included in the schedule.

"My Son is a Criminal"

A strong dramatic theme dominates "My Son is a Criminal," co-starring Alan Baxter and Jacqueline Wells, for it depicts the reactions of a police chief on the track of a gang of criminals who discovers that his own son is an important member of the gang, is the motive of this gripping story, which stages a dynamic climax. Claimed as one of the most ingenious crime films ever brought to the screen, this picture is packed with action.

Supporting the principals are Gordon Oliver, Willard Robertson, Joseph King, Eddie Langhton and John Tyrrell.

12 FOR MIRROPHONIC IN JAN.-FEB.

8 More Newly Built Kinemas

Eight newly built kinemas are included in the list of Western Electric Mirrophonic contracts signed during January and February, 1939. Among these are the Rex, Gateshead, owned by Rex (North Eastern) Cinemas, Ltd.; the Empress, Heaton Norris, Stockport; W. L. James's new theatre, the Majestic, Portrush; the Astoria, Chippendale, owned by the Harris circuit; A. A. Pilkington's Regal, Devoes; Patrick Delahunty's Rock Cinema, Cashel, Tipperary; the new 1,000-seater Regal, Darlington, being built for Thompson's Enterprises, Ltd.; and the New Windsor, Radford, Nottingham.

Change-overs to Mirrophonic were also ordered during the same period for H. J. Watkins, Capitol, St. Austell, Cornwall; the Empress, Runcorn; the Bruce Grove cinema, Tottenham, and the Magnet Cinema, Dumfries, Eire.

Other recent installations include the Lyceum, Leeds; the Clifton, Bramley; the Astra, Wheatley, Doncaster; the County, Pontypriid; the Rex, Beeston, Leeds; the Grange, Stevenston, and the Savoy, Hayes.

HULME BIRTHDAY

Crowds lined the pavement outside the Radnor Cinema, Hulme, Manchester, when Miss Yvonne Arnaud called to congratulate the theatre on its first "birthday." After cutting a five-tiered cake she was told that the cake would be presented to the Pendlebury Children's Hospital.

Fire Film Inside, Real Fire Outside

An audience in the Regal, Eastleigh, Hants, sat through a film, part of which depicted a disastrous fire, unaware that, at the back of the building firemen were at work on a burning garage, which was completely destroyed.

A. E. Crabb, Gaumont-British Midland Divisional Publicity Manager, announces that Wally Dower and his Band, now at the West End Dance Hall, Birmingham, will be transferred to the Regent Ballroom, Brighton, for the summer season.

Torquay Education Committee has agreed to take advantage of the offer of the Odeon Theatres, Ltd., to show educational films in connection with their Saturday Morning's Children's Club Movement, without any cost to the committee.

Bradford Corporation has agreed to raise no objection to a proposal of Associated British Cinemas, Ltd., to affix signs to the canopy at their premises in Leeds Road and Broadway, provided that such signs indicate only the films to be shown at the theatre.

Liverpool Show Postponed

Liverpool branch of Associated British has postponed the Trade show of "Black Eyes" from tomorrow (Friday, March 17) to Friday, April 14.

Broadstairs clergy have informed the local council that they have no objection to the showing of a film depicting Christ providing that the wearing of hats by men, chattering, smoking and eating are forbidden during the performance.

An auxiliary fire pump and equipment are being displayed at the Odeon, Norwich, this week, for the showing of special A.R.P. films.

Warwickshire County Council will in the near future be asked to approve a £30,000 scheme to provide Leamington and Warwick with a theatre for legitimate plays, variety, etc. The promoter is Raymond de Courcy, of London, and the site is midway between the two towns.

When a series of publicity films were shown at the Pioneer Cinema, Dewsbury, on Saturday, to 1,400 schoolchildren, Horace Masterman, manager, took the opportunity of testing his staff at fire drill. The result was that every child was outside the building in three minutes!

At the invitation of the Birmingham Justices the Licensing Committee has privately viewed two films and prohibited the exhibition of one of these films and its trailer and given permission for the other one to be shown, subject to certain additional conditions being complied with.

NEWS FROM ALL QUARTERS

When Men Patrons Must Bare Heads

Thieves who broke into the Capitol, Newport, had little for their trouble, the "haul" amounting to only 6s.

The Queen's Cinema, Hyde, has been purchased from Rochdale Amusements, Ltd., by H. Lowe, who has other local cinema interests.

B. W. Garrett, manager of the Odeon, Faversham, recently asked members of the Mickey Mouse Club to bring a potato each to a Saturday morning meeting. The club have now received a letter of thanks from the matron of the local hospital to which the potatoes were sent.

The next meeting of the Bristol C.E.A. branch will be held at the Chamber of Commerce, Bristol, on Tuesday, March 21.

The Dover Town Council have approved plans for the rebuilding of the King's Hall for Keystone Cinemas, Ltd.

It is stated that the owners intend to apply for cinematograph and stage play licences.

and also for a licence for the sale of intoxicants. The King's Hall will seat 1,055.

The wedding took place on Thursday last at St. Mary's Church, Knighton, near Leicester, of H. A. Osborne, of West Briggford, Notts, and Mrs. Clair Bristow, sister of A. W. Black, the Leicester exhibitor. Mr. Osborne is manager for Messrs. Griffin and Spalding, cinema furnishing specialists, of Nottingham.

Loughborough Burglary

Thieves broke into the Loughborough Empire Cinema at the weekend but only got away with a small amount of silver and copper.

At the March meeting of the Deal Town Council the amount received from Sunday kinemas since the previous monthly meeting was reported as £31 10s.

Damage was done to the frontage of the Pavilion, Rochdale, on Thursday by a runaway horse and cart.

"NO PICTURE THIS YEAR HAS DELIGHTED ME SO MUCH"

DAILY HERALD

Christine
(UN CARNET DE BAL)

NOW IN ENGLISH

TRADE SHOW
PHOENIX THEATRE
TUESDAY MARCH 21ST
AT 3.0 P.M.

Released by
BRITISH SCREEN SERVICE



"ALL ABOARD
ME HEARTIES
FOR ANOTHER
PARAMOUNT
WINNER!"

R



PLAYED IN HARMONY BY KATHARINE & THE
KING'S MEN. LYNN RAY. "I'M A LADY"

WITH

DOROTHY LAMOUR · LLOYD NOLAN

TITO GUIZAR · JEROME COWAN · JESSIE RALPH · WILLIAM FRAWLEY

MARY PARKER · MAXINE SULLIVAN · CLIFF NAZARRO · THE KING'S MEN ·

MATTY MALNECK *and his Orchestra* ● DIRECTED BY RAOUL WALSH

Screen Play by John C. Moffitt and Malcolm Stuart Boylan. Additional dialogue by Virginia Van Upp
Based on an Adaptation by Frederick Hazlitt Brennan of a story by Eleanor Griffin and William Rankin

X—i-iv.

Set



Romance



the Box-Office Blazing!

FERNAND
JOAN
BLONDELL

GRAVET
EDWARD EVERETT
HORTON

He is Sacked



"THE LITTLE PRINCESS"



Claimed by 20th Century-Fox to be by far the finest box-office attraction yet made by Shirley Temple, *THE LITTLE PRINCESS*, made in Technicolor, will be shown on Thursday, March 16, at four sessions, 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m., at the Century Theatre. The supporting cast includes Richard Greene and Anita Louise, with Ian Hunter, Cesar Romero, Arthur Treacher, Mary Nash, Sybil Jason, Miles Mander and Marcia Mae Jones.

The Week in Scotland



CINEMA CLUB ENTERS 21st YEAR

Annual Report and Election of Officers

P. GORDON
THE 20th annual meeting of the Cinema Club held in the Rhul Restaurant, Sauchiehall Street, Glasgow, last Friday, attracted an attendance of 56 which was presided over by John Healy. Following the luncheon the president referred to the deaths of Tom Robinson and John A. Houston, and the company stood in silence for one minute.

The secretary's report and the treasurer's statement for the year were then presented, the latter shows the club to be in a very healthy position with a credit balance of £129 and a membership of 191.

The chairman paid tribute to the assistance he had received from his vice-president (Mr. Gordon), secretary and treasurer and his committee and hoped that the club would prosper under the new president.

Nominations for office-bearers were then invited. Mr. Healy said he had much pleasure in proposing Percy Gordon (Scottish manager of British Lion) as president for the ensuing year. This was seconded, and there being no other nominations Mr. Gordon was elected.

New President's Appeal

Mr. Gordon, in taking over the chair, said this was now the 20th year of the club and he was following a long line of distinguished presidents. He hoped that with their example he would be able to keep the club spirit in being. He also appealed for the attendance of the executive at meetings and for the members to attend the monthly luncheons.

Prince Bendon was unanimously re-elected honorary president of the club.

For vice-president, Mr. Gordon proposed Arthur Simmons, who was unanimously elected. Treasurer S. Bendon and secretary W. Kempell were re-elected. Mr. Turner, of Turner and Houston, appointed auditor in succession to the late John Houston.

For the six vacancies in the Executive Committee eight names were put forward, but Mr. Bostock and Mrs. Ferne retired, so that no voting was required. The following are the new members: R. Maxwell, R. Norman Wright, H. G. Green, H. Stuart, Mrs. Charles Colley, Robert George.

The appointment of an editor for the Club Bulletin was also left for the consideration of the executive. Ten applications for membership were read by the secretary and passed for further consideration.

Cinema Ball Report

Regarding the last Cinema Ball, Mr. Gordon said they were not yet in a position to make any report as there were still a number of tickets to be accounted for. He hoped they would be able to present a balance sheet at the April luncheon.

A discussion ensued regarding the next Cinema Ball, and a proposal was made that Green's Playhouse ballroom be engaged for next year as usual.

Mr. Gordon conveyed the thanks of the club to Mr. Clapham, of Craig's, for their courtesy and attention at the luncheons during the year, to Mr. Maxwell for his co-operation in supplying the orchestra at the luncheons.

Two New Kinemas

Blantyre, which has been served by one cinema for the past 30 years, is to have two new kinemas. One is to be erected at the junction of Glasgow Road and Station Road, and will seat 2,000 people. The other, to seat over 1,500 people, will be built at the junction of Glasgow Road and Craig Street, opposite the existing cinema.

Novelty at King's Park

At the Florida, King's Park, last week, previous to the "Coming Attractions" slides, an illusionist took the stage and performed a number of clever tricks. The audience was then invited to watch carefully for the next illusion which consisted of an announcement that next week "The Lady Vanishes" would be showing at this cinema.

"THE DICTATOR" BEGINS WORK

Chaplin's First All Talkie

Charlie Chaplin will commence active work on his forthcoming and first all-talking picture, tentatively titled "The Dictator," within the next week or so.

In "The Dictator," which has been conceived and written by Chaplin himself, the comedian will play not only his old, but also a new character, one which will be seen and heard for the first time. The film will be released by United Artists.

Preliminary work has commenced on the Chaplin lot. Additional sound equipment is being installed, the stages are being enlarged and studio personnel increased to accommodate the crowds to be used in many mass scenes.

Not counting the "Titina" number Chaplin sang in "Modern Times," "The Dictator" will mark the first time he has been heard on the screen.

Olivier to Play Hamlet

Laurence Olivier, who is co-starring with Merle Oberon in Samuel Goldwyn's "Wuthering Heights," has been asked by the officials of California's World Fair to present an outdoor San Francisco production of Shakespeare's "Hamlet."

Last summer Olivier produced the full-length "Hamlet" in London at the Old Vic. "Wuthering Heights," which is being pictured from the Emily Brontë classic, is under the direction of William Wyler.

TWO EDINBURGH VALUATIONS SETTLED

Regal and State Payments

The valuations of two new Edinburgh houses—the Regal and the State—were fixed by Edinburgh Valuation Appeal Court last week.

A.B.C., Ltd., appealed against the proposed assessment of £4,770 for the Regal and Café in Lothian Road and suggested £2,500. It was stated that the figure of £4,300 had been agreed on.

An adjustment was also made in connection with the appeal of the Leith Cinema Co., Ltd., against the Assessor's annual valuation of the State Picture House in Great Junction Street, Leith, of £1,000. The appellants proposed £750. The assessment has been adjusted for the period till May 28 and is subject to reconsideration next year.

TWO MORE PIONEERS PASS ON

Tom Robinson, Former Club President

The Cinema Club, Glasgow, could boast up to last week of having an unbroken line, since the inception of the club in 1919, of their past presidents, but unfortunately this has now been broken by the death in Blackpool last week of Tom Robinson, who was president in session 1930-31.

Tom did a lot of good work for the club and in addition was well known to everybody in the West of Scotland and in Dundee through his connection in the early days with Maryhill Picture House, the Grosvenor Picture House, Hillhead, and particularly with the Majestic, Govanhill, which he ran for a number of years. He was also associated with the Victoria and Britannia Theatres at Dundee.

It is only about two years since Tom retired from business and went to live at Blackpool, where his death took place last Friday following an operation.

DEATH OF W. S. EDWARD

One of the pioneers of the kinemas business in Dundee has passed away in W. S. Edward, who died at his residence, Adelaide Place, Dundee, on Tuesday last week. He was 65 years of age.

Mr. Edward built the Tivoli Theatre 27 years ago, and was also part proprietor of the Regent and Royal Cinemas. He is survived by two sons and two daughters. The elder son, J. Lindsay Edward, was associated with his father in the cinema business.

Last Sunday evening a special film performance was given in the Paramount Theatre in aid of the Glasgow and West of Scotland Foot Hospital.



"ROMANCE IS SACRED"

A scene from Warner Bros. Film which features Fernand Gravet and Joan Blondell

ARCHITECT PLANS SEVEN

E. S. Roberts Starts Three More this Week

E. S. Roberts, L.R.I.B.A., the well-known Birmingham architect, reports that last week he commenced work on three new kinemas.

These are: Clifton Cinema, Coten End, Warwick, for the Stratford-on-Avon Picture House Co., Ltd. The seating capacity is 373 and the approximate cost £20,000. Regal, Cheddar, for A. Austin Pilkington, of Salisbury. The seating capacity is 416 and approximate cost £11,000. Majestic, Riddington, for Mr. Nepolsky, for whom he erected the Majestic at Beeston a short while ago. The seating capacity is 478 and approximate cost £10,000.

In addition, Mr. Roberts is actively engaged on the Regal, Devizes, which is also for Mr. Pilkington. This has a seating capacity of 586 and the approximate cost will be £15,000. The opening will be in about eight weeks' time.

Another project in hand is for a cinema at Tenworth for V. I. Oliver, of Colmore Entertainments, Ltd.

The Castle Cinema at Castle Bromwich is now rapidly proceeding, and it is hoped to be ready some time between August and September.

The Danilo Cinema, Stourbridge, is also proceeding rapidly, and it is expected to be opened about the same time.

PRE-VIEW OF "LAMBETH WALK"

Enthusiastic Scenes at Slough Granada

Lupino Lane and Sally Gray made personal appearances at the Granada, Slough, last week on the occasion of the "sneak preview" of "The Lambeth Walk" (M-G-M).

Arranged by the production staff of Pinewood Studios in conjunction with R. H. Turton, the Granada manager, the preview was the most successful ever tried out at the theatre; the audience reaction was tremendous, and at the end of the show Lupino Lane and Sally Gray went on the stage to lead the crowd in the singing of the theme song.

There were many other Pinewood notabilities at the Granada, including Capt. R. Norton, managing director, Noel Gay, the composer of "The Lambeth Walk," Anthony Havelock-Allen, Valerie Hobson and Wallace Lupino.

THRILLER SUBJECT FROM PATHE

Karloff in "The Mystery of Mr. Wong"

ANOTHER box-office hit is claimed by A. W. J. Gell, managing director of Pathe, in their latest Boris Karloff "Mr. Wong" mystery thriller, with the attractive title "The Mystery of Mr. Wong," which is to be shown at 8.30 p.m. this (Thursday) evening at the Cambridge Theatre.

This Monogram production is said to be a high-class attraction brilliantly directed by William Nigh, who has come to be known as the company's No. 1 director, he having been assigned to direct the class A attractions on the current schedule including the Cooper specials. Karloff enacts the rôle of a super-sleuth and is supported once again by Grant Withers as the police chief, while others featured are Dorothy Tree, Lotus Long, Morgan Wallace, Holmes Herbert, Craig Reynolds, Ivan Lebedeff and Wilbur Mack.

The story concerns the theft of a precious gem from a Chinese museum.

"The Mystery of Mr. Wong" is Boris Karloff's second of four attractions scheduled for 1939 release by Pathe. The four are based on Hugh Wiley's popular "James Lee Wong" stories appearing in a leading magazine. They bring to the screen a character of fiction endowed with a powerful personality and a shrewd ability to track down the lawless in a manner wholly delightful from an entertainment point of view.

Karloff's first Wong attraction had three West End pre-release runs and is being well received by Press and public all over the country. This sudden appearance of Karloff, the terrifying, in the quiet, suave yet impelling rôle of a meticulous sleuth has, it appears, tickled the popular palate.

MONOGRAM BUSY

New Cooper Special on the Floor

The complete cast recently assigned by Monogram for the next Jackie Cooper super special, "Streets of New York," on which production has just commenced, comprises Martin Spellman, Sidney Miller, Buddy Pepper, Bobby Stone, David Durand, Robert Tucker, William Tucker, Kent Rogers, George Cleveland, Robert Emmett O'Connor, George Irving and Dick Purcell. William Nigh is directing.

The theme concerns the lives of two brothers who are orphans, with entirely different temperaments, one of whom is condemned for murder.

Cooper's second hit, "Gangster's Boy," is now having a successful pre-release run at the Regal, Marble Arch.

Darro's Third

Production commences this week on "Boys' Reformatory," another Frankie Darro action thriller, which, according to W. J. Gell, managing director of Pathe, are in big demand in this country and America. Darro, for a juvenile lead, seems to have a big fan following, more especially in the provincial centres. The Pathe personnel are looking forward to "Boys' Reformatory," for it is said that the theme presents young Darro with an entirely new type of rôle. He is usually featured in themes that have a strong underworld or gangster element.

Movita-Carroll Teamed

When Columbia Pictures completes the features in which the Monogram star, John Carroll, is featured he will be teamed with Movita to star in Monogram's musical drama "The Wolf Call." The screen play is now completed, and shooting is to start in a few days' time.

£40 FOR REFUGEE FUND

Liverpool Film Distributors' Refugee Committee have handed over a cheque for £40 half the profits realised by the recent "Xist drive—to the Merseyside German Jewish Aid Committee for their local work. Leslie Blond (G.F.D.) and Arthur Sydney (A.B.P.C.), chairman and secretary respectively of the Film Distributors' Committee, attended the meeting of the Merseyside Committee on Thursday to present the cheque, which has been given with the permission of the secretary of the national film Trade fund.

TANKERTON REBUILDING

The work of reconstruction at the Tree Cinema, Tankerton, which was damaged by fire some months ago, is nearing completion and will be reopened shortly.

Christine

One of the great pictures of this or any other year

95 DEGREES (Daily Express)

NOW IN ENGLISH

TRADE SHOW • Phoenix Theatre TUESDAY • MARCH 21st at 3 P.M.

RELEASED BY BRITISH SCREEN SERVICE

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Annual Report and Election of Officers

THE 20th annual meeting of the Cinema Club held in the Rhul Restaurant, Sauchiehall Street, Glasgow, last Friday, attracted an attendance of 56 which was presided over by John Healy. Following the luncheon the president referred to the deaths of Tom Robinson and John A. Houston, and the company stood in silence for one minute.

The secretary's report and the treasurer's statement for the year were then presented, the latter shows the club to be in a very healthy position with a credit balance of £129 and a membership of 191.

The chairman paid tribute to the assistance he had received from his vice-president (Mr. Gordon), secretary and treasurer and his committee and hoped that the club would prosper under the new president.

Nominations for office-bearers were then invited. Mr. Healy said he had much pleasure in proposing Percy Gordon (Scottish manager of British Lion) as president for the ensuing year. This was seconded, and there being no other nominations Mr. Gordon was elected.

New President's Appeal

Mr. Gordon, in taking over the chair, said this was now the 20th year of the club and he was following a long line of distinguished presidents. He hoped that with their example he would be able to keep the club spirit in being. He also appealed for the attendance of the executive at meetings and for the members to attend the monthly luncheons.

Prince Bendon was unanimously re-elected honorary president of the club.

For vice-president, Mr. Gordon proposed Arthur Simmons, who was unanimously elected. Treasurer S. Bendon and secretary W. Kempbell were re-elected. Mr. Turner, of Turner and Houston, appointed auditor in succession to the late John Houston.

For the six vacancies in the Executive Committee eight names were put forward, but Mr. Bostock and Mrs. Fernie retired, so that no voting was required. The following are the new members: R. Maxwell, E. Norman Wright, H. G. Green, H. Stuart, Mrs. Charles Colley, Robert George.

The appointment of an editor for the Club Bulletin was also left for the consideration of the executive. Ten applications for membership were read by the secretary and passed for further consideration.

Cinema Ball Report

Regarding the last Cinema Ball, Mr. Gordon said they were not yet in a position to make any report as there were still a number of tickets to be accounted for. He hoped they would be able to present a balance sheet at the April luncheon.

A discussion ensued regarding the next Cinema Ball, and a proposal was made that Green's Playhouse ballroom be engaged for next year as usual.

Mr. Gordon conveyed the thanks of the club to Mr. Clapham, of Craig's, for their courtesy and attention at the luncheons during the year, to Mr. Maxwell for his co-operation in supplying the orchestra at the luncheons.

Two New Kinemas

Blantyre, which has been served by one kinema for the past 30 years, is to have two new kinemas. One is to be erected at the junction of Glasgow Road and Station Road, and will seat 2,000 people. The other, to seat over 1,500 people, will be built at the junction of Glasgow Road and Craig Street, opposite the existing kinema.

Novelty at King's Park

At the Florida, King's Park, last week, previous to the "Coming Attractions," slides, an illusionist took the stage and performed a number of clever tricks. The audience was then invited to watch carefully for the next illusion which consisted of an announcement that next week "The Lady Vanishes" would be showing at this kinema.

"THE DICTATOR" BEGINS WORK

Chaplin's First All Talkie

Charlie Chaplin will commence active work on his forthcoming and first all-talking picture, tentatively titled "The Dictator," within the next week or so.

In "The Dictator," which has been conceived and written by Chaplin himself, the comedian will play not only his old, but also a new character, one which will be seen and heard for the first time. The film will be released by United Artists.

Preliminary work has commenced on the Chaplin lot. Additional sound equipment is being installed, the stages are being enlarged and studio personnel increased to accommodate the crowds to be used in many mass scenes.

Not counting the "Titina" number Chaplin sang in "Modern Times," "The Dictator" will mark the first time he has been heard on the screen.

Olivier to Play Hamlet

Laurence Olivier, who is co-starring with Merle Oberon in Samuel Goldwyn's "Wuthering Heights," has been asked by the officials of California's World Fair to present an outdoor San Francisco production of Shakespeare's "Hamlet."

Last summer Olivier produced the full-length "Hamlet" in London at the Old Vic. "Wuthering Heights," which is being pictured from the Emily Brontë classic, is under the direction of William Wyler.

TWO EDINBURGH VALUATIONS SETTLED

Regal and State Payments

The valuations of two new Edinburgh houses—the Regal and the State—were fixed by Edinburgh Valuation Appeal Court last week.

A.B.C., Ltd., appealed against the proposed assessment of £4,770 for the Regal and Café in Lothian Road and suggested £2,500. It was stated that the figure of £4,300 had been agreed on.

An adjustment was also made in connection with the appeal of the Leith Cinema Co., Ltd., against the Assessor's annual valuation of the State Picture House in Great Junction Street, Leith, of £1,000. The appellants proposed £750. The assessment has been adjusted for the period till May 28 and is subject to reconsideration next year.

TWO MORE PIONEERS PASS ON

Tom Robinson, Former Club President

The Cinema Club, Glasgow, could boast up to last week of having an unbroken line, since the inception of the club in 1919, of their past presidents, but unfortunately this has now been broken by the death in Blackpool last week of Tom Robinson, who was president in session 1930-31.

Tom did a lot of good work for the club and in addition was well known to everybody in the West of Scotland and in Dundee through his connection in the early days with Maryhill Picture House, the Grosvenor Picture House, Hillhead, and particularly with the Majestic, Govanhill, which he ran for a number of years. He was also associated with the Victoria and Britannia Theatres at Dundee.

It is only about two years since Tom retired from business and went to live at Blackpool, where his death took place last Friday following an operation.

DEATH OF W. S. EDWARD

One of the pioneers of the kinemas business in Dundee has passed away in W. S. Edward, who died at his residence, Adelaide Place, Dundee, on Tuesday last week. He was 65 years of age.

Mr. Edward built the Tivoli Theatre 27 years ago, and was also part proprietor of the Regent and Royal Cinemas. He is survived by two sons and two daughters. The elder son, J. Lindsay Edward, was associated with his father in the kinema business.

Last Sunday evening a special film performance was given in the Paramount Theatre in aid of the Glasgow and West of Scotland Foot Hospital.



"ROMANCE IS SACRED"

A scene from Warner Bros. film which features Fernand Gravet and Joan Blondell

ARCHITECT PLANS SEVEN

E. S. Roberts Starts Three More this Week

E. S. Roberts, L.R.I.B.A., the well-known Birmingham architect, reports that last week he commenced work on three new kinemas. These are: Clifton Cinema, Coten End, Warwick, for the Stratford-on-Avon Picture House Co., Ltd. The seating capacity is 578 and the approximate cost £20,000. Regal, Cheddar, for A. Austin Pilkington, of Salisbury. The seating capacity is 416 and approximate cost £11,000. Majestic, Ruddington, for Mr. Nepolsky, for whom he erected the Majestic at Beeston a short while ago. The seating capacity is 478 and approximate cost £10,000.

In addition, Mr. Roberts is actively engaged on the Regal, Devizes, which is also for Mr. Pilkington. This has a seating capacity of 586 and the approximate cost will be £15,000. The opening will be in about eight weeks' time.

Another project in hand is for a kinema at Temworth for V. I. Oliver, of Colmore Entertainments, Ltd.

The Castle Cinema at Castle Bromwich is now rapidly proceeding, and it is hoped to be ready some time between August and September.

The Danilo Cinema, Stourbridge, is also proceeding rapidly, and it is expected to be opened about the same time.

PRE-VIEW OF "LAMBETH WALK"

Enthusiastic Scenes at Slough Granada

Lupino Lane and Sally Gray made personal appearances at the Granada, Slough, last week on the occasion of the "sneak preview" of "The Lambeth Walk" (M-G-M).

Arranged by the production staff of Pinewood Studios in conjunction with R. H. Turton, the Granada manager, the preview was the most successful ever tried out at the theatre; the audience reaction was tremendous, and at the end of the show Lupino Lane and Sally Gray went on the stage to lead the crowd in the singing of the theme song.

There were many other Pinewood notabilities at the Granada, including Capt. R. Norton, managing director, Noel Gay, the composer of "The Lambeth Walk," Anthony Havelock-Allen, Valerie Hobson and Wallace Lupino.

THRILLER SUBJECT FROM PATHE

Karloff in "The Mystery of Mr. Wong"

A NOTHER box-office hit is claimed by W. J. Gell, managing director of Pathe, in their latest Boris Karloff "Mr. Wong" mystery thriller, with the attractive title "The Mystery of Mr. Wong," which is to be shown at 8.30 p.m. this (Thursday) evening at the Cambridge Theatre.

This Monogram production is said to be a high-class attraction brilliantly directed by William Nigh, who has come to be known as the company's No. 1 director, he having been assigned to direct the class A attractions on the current schedule including the Cooper specials. Karloff enacts the rôle of a super-sleuth and is supported once again by Grant Withers as the police chief, while others featured are Dorothy Tree, Lotus Long, Morgan Wallace, Holmes Herbert, Craig Reynolds, Ivan Lebedeff and Wilbur Mack.

The story concerns the theft of a precious gem from a Chinese museum.

"The Mystery of Mr. Wong" is Boris Karloff's second of four attractions scheduled for 1939 release by Pathe. The four are based on Hugh Wiley's popular "James Lee Wong" stories appearing in a leading magazine. They bring to the screen a character of fiction endowed with a powerful personality and a shrewd ability to track down the lawless in a manner wholly delightful from an entertainment point of view.

Karloff's first Wong attraction had three West End pre-release runs and is being well received by Press and public all over the country. This sudden appearance of Karloff, the terrifying, in the quiet, suave yet impelling rôle of a meticulous sleuth has, it appears, tickled the popular palate.

MONOGRAM BUSY

New Cooper Special on the Floor

The complete cast recently assigned by Monogram for the next Jackie Cooper super special, "Streets of New York," on which production has just commenced, comprises Martin Spellman, Sidney Miller, Buddy Pepper, Bobby Stone, David Durand, Robert Tucker, William Tucker, Kent Rogers, George Cleveland, Robert Emmett O'Connor, George Irving and Dick Purcell. William Nigh is directing.

The theme concerns the lives of two brothers who are orphans, with entirely different temperaments, one of whom is condemned for murder.

Cooper's second hit, "Gangster's Boy," is now having a successful pre-release run at the Regal, Marble Arch.

Darro's Third

Production commences this week on "Boys' Reformatory," another Frankie Darro action thriller, which, according to W. J. Gell, managing director of Pathe, are in big demand in this country and America. Darro, for a juvenile lead, seems to have a big fan following, more especially in the provincial centres. The Pathe personnel are looking forward to "Boys' Reformatory," for it is said that the theme presents young Darro with an entirely new type of rôle. He is usually featured in themes that have a strong underworld or gangster element.

Movita-Carroll Teamed

When Columbia Pictures completes the features in which the Monogram star, John Carroll, is featured he will be teamed with Movita to star in Monogram's musical drama "The Wolf Call." The screen play is now completed, and shooting is to start in a few days' time.

£40 FOR REFUGEE FUND

Liverpool Film Distributors' Refugee Committee have handed over a cheque for £40—half the profits realised by the recent whist drive—to the Merseyside German-Jewish Aid Committee for their local work. Leslie Blond (G.F.D.) and Arthur Sydney (A.H.P.C.), chairman and secretary respectively of the Film Distributors Committee, attended the meeting of the Merseyside Committee on Thursday to present the cheque, which has been given with the permission of the secretary of the national film Trade fund.

TANKERTON REBUILDING

The work of reconstruction at the Troc Cinema, Tankerton, which was damaged by fire some months ago, is nearing completion and will be reopened shortly.

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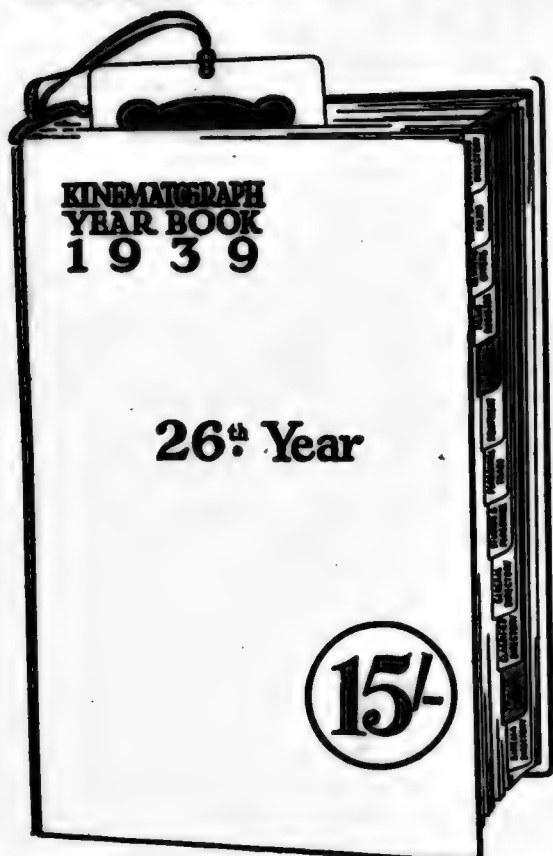
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EDITED BY P. L. MANNOCK

"THE DOCTOR'S DILEMMA" TO START IN JUNE

Pascal Now Casting

RALPH RICHARDSON AND GREER GARSON MENTIONED AS HEADS

GABRIEL PASCAL, who attended the amazingly successful French premiere of "Pygmalion" in Paris last week, at which the Duke and Duchess of Windsor were present, is back in Town making preparations for the early production of his next Shaw film, "The Doctor's Dilemma."

It is understood that as present arrangements stand, the picture will take the floor on June 8, either at Pinewood or Denham. Ralph Richardson and Greer Garson have been invited to play the star roles, and Pascal is expected to leave for the United States early next week in order to negotiate for further additions to the cast.

No director has been yet decided upon, but the Kink understands that Harry S. Marks, who recently formed M.M. Productions, has been approached to direct "The Doctor's Dilemma."

GRAFTON CONCLUDES THIS WEEK

"I Killed the Count"

After being on the floor four weeks shooting of "I Killed the Count," a murder mystery with a strong leavening of comedy, which director Fred Zelnick is making for Grafton Films at Highbury, will be completed on Saturday, reports producer I. Goldsmith.

Syd Walker, as Detective-Inspector Davidson, confesses to spending the busiest and most worrying month of his life trying to unravel a knotty crime as ever confronted Sherlock Holmes. He speaks 75 per cent. of the script, in one of the longest parts, he declares, ever allotted a film actor.

Breezy Ben Lyon declares he has much enjoyed this picture after 18 months' absence from the screen. Others in the cast include Terence de Marney, Leslie Perrin, Barbara Blair, Antoinette Cellier, David Burns, Kathleen Harrison.

Cameras, Brian Langley; screen play, Laurence Huntington; camera operator, Erwin Hillier; editor, Sam Simmons; sound, Norman Daines; assistant director, Charles Permaine; production manager, Vaughan N. Dean.

FRENCH ACTORS AT EALING

"Young Man's Fancy"

Some of the scenes in the Michael Balcon production, "Young Man's Fancy," are laid in Paris, and the director, Robert Stevenson, has hit on the happy idea of introducing to British audiences some of the extremely talented French artistes generally only to be seen in the few specialised cinemas showing French films.

Three of them who appear in small but telling parts are Mm. Aimos, Bertie and Rognoni. The two last-named were on the set last week when some of the Paris scenes were shot.

Rognoni is well known in Hollywood productions, for he is the French voice of Wallace Beery, Spencer Tracey and Edward G. Robinson in the French-dubbed versions of American films. He also dubbed for Warner Oland in the Charlie Chan series.

MARKS SECURES A.B.F.D. RELEASE

The Grove Series

Harry S. Marks is continuing on his present M.M. production programme of six films for A.B.F.D. release, of which "10. The Grove," recently completed, will be shortly Trade shown. The film will be re-titled "Shadow Death," after the stage play from which it was adapted.

As previously, production will be at Twickenham, and "32. The Grove" will take the floor early next week. The cast will be as before with Donald Calthrop, Winifred Evans, Helen Pollock, Anice Astair and Simon Lack. Slight additions to the cast will be made for two of the films which will be slightly more elaborate in theme.

BEN GOETZ FOR THE STATES

With a Copy of "Mr. Chips"

Ben Goetz, of M-G-M British, leaves for U.S. on Saturday next, taking with him the negative of "Mr. Chips." He will be accompanied by Sam Woods, the director, and Greer Garson, star of the picture.

For Greer Garson this is but a holiday trip as she is to be back in time to star in "Doctor's Dilemma" for Pascal, commencing June 8.

M-G-M will not, as rumoured, hold over production until Donat's six months' holiday is over, but will, so Kink understands, take the floor with "Busman's Honey-moon," Dorothy M. Sayers' famous Lord Peter Wimsey story, early in June.

Reports on "Good-bye, Mr. Chips" indicate that Goetz has done the hat-trick with three box-office hits in succession.

Director **Graham Cutts**, authoress **Richmal Crompton**, and **Dick Lupino**, 10-year-old star of **JUST WILLIAM** (A.B.P.C.)

RKO-RADIO AT ELSTREE

"THE SAINT IN LONDON" STARTS

Arrangements have been completed by Ralph Hanbury, managing director of RKO-Radio, for the production at Elstree of

"The Saint in London," the third of the "Saint" series of stories, for which William Siström, the Hollywood producer, recently arrived in England.

John Paddy Carstairs, who has done several scripts and has also among his directorial efforts "The Lassie from Lancashire," has been assigned to direct the picture, with Siström producing.

The title-role of the film will be taken by George Sanders, whose recently completed "second Saint" picture, "The Saint in New York," figures among the forthcoming batch of RKO-Radio's offerings. He was recently starred in the Associated British picture "The Outsider," following which he went to Hollywood, from where he is now being recalled.

Siström and Carstairs have already taken up quarters at Elstree and have been engaged in casting tests and other work preliminary to production, which is scheduled to start next Monday.

It is understood that an A.B.P.C. unit will be employed upon the picture.

NEW COLOUR SYSTEM

TRY-OUT AT TWICKENHAM

An experimental colour film is now on the floor at Twickenham studios, under the tentative title of "Arabian Nightingale." Direction is in the hands of John Quinn, with a cast including Ann Ziegler, Julie Suedo and Alfred Day, and Brooks Carrington on the camera. The company producing is J. D. Natural Colours, Ltd., and the process is a single film system, using a standard camera with slight modifications. Dr. Anthony Bernardi, at one time connected with the Raycol colour system, is in charge of the production, with Jimmy Marchant acting as production manager.

The company, formed on February 23, has a nominal capital of £10,000, in 200,000 shares of one shilling, is to enter into an agreement with John Davies, Anthony Bernardi, and Hugh Ferguson. Directors are John Davies, Hugh Ferguson, and, when appointed, Dr. Bernardi.

Kink understands that the single film is Kodak standard stock, and that the speed of taking is one-third normal, on both sound and picture. Full details are not yet available, due to the experimental nature of the production; if successful, however, the system indicates considerable savings over previous colour methods, and the company are in a favourable position to supply the necessary equipment.

Christy - Bass Productions

NEW UNIT STARTS AT ROCK STUDIOS

Christy-Bass Productions, Ltd., went on the floor last Friday at the Rock Studios.

The story is entitled "A Brief Case" and it has been specially written as a starring vehicle for George Bass, Jun., son of the late famous music-hall top-line comedian of the same name. With a firm belief in the appeal of slap-stick comedy there is a strong element of custard-pie throwing and many hilarious situations.

William Christy brings to the unit Hollywood experience, having worked with several leading directors, including Charlie Chaplin. Roy Goddard is production manager, Ernie Palmer in charge of photography. The cast comprises several capable players, including Finlay Currie, Wally Patch, Charles Penrose, Eve Shelley, and June Martin.

'VILLA ROSE' OFF THE FLOOR

Unit Leaves for French Exterior

"JUST WILLIAM" AT WELWYN

Producer Walter Mycroft has completed the interior shooting on "At the Villa Rose," the Associated British screen version of the well-known A. E. W. Mason novel. Within the next few days a unit is expected to leave for France to film various exteriors and establishing shots.

Kenneth Kent has the rôle of his career as the shrewd, flamboyant and witty Hanau, bringing comedy to mingle with the film's many thrills, while Judy Kelly plays the part of the companion-suspect, with Peter Murray Hill as her admirer. Ruth Maitland, Walter Rilla, Antoinette Cellier, Ronald Adam, Martita Hunt, Clifford Evans and Joss Ambler head the supporting cast.

Walter Summers is directing with Claud Friese-Greene at the camera. John Meade is art director; William Kirby, assistant director; Olga Brook, continuity girl; and Frank Otley, still cameraman.

Ten-Year-Old Star to Diet

Ten-year-old Dick Lupino is experiencing at a very early age one of the fears of all film stars—that of getting too fat.

Since he has been filming in "Just William" at Welwyn the country air has suited him so well that he has gained seven pounds, and director Graham Cutts is so afraid that he will get too plump for the rôle that he has had him put on a strict diet.

Amy Veness as Mrs. Bott, the wealthy if slightly Cockney Lady of the Manor, and David Tree as her nephew Montague, who falls in love with William's sister Ethel, are two additions to the cast of this Associated British screen version of Richmal Crompton's famous "bad boy" stories.

Walter Harvey is in charge of the camera work. "Laurie" Laurance, assistant director; Cedric Dawe, art director; Rita Coleman, continuity girl; and George Daley, still cameraman.

The death occurred on Tuesday of Wilfred Shine (74), stage and film actor. His last role was in 1937 when he took part in the London Film production "Over the Moon."



Barry K. Barnes, W. Kenneth Buckley and Billy Watts in an early scene from **THIS MAN IN PARIS**, which David Macdonald is directing for Paramount at Denham

"THIS MAN IN PARIS"

David Macdonald's Progress at Denham

Director David Macdonald reports from Denham the opening and closing sequences of "This Man in Paris" are already in the can.

Comedy highlight of the week has been scenes in the news editor's Scotch apartments in Paris, where Barry K. Barnes and Valerie Hobson bring in a member of the gang of forgers and, adopting a typical gangster dialect, threaten to give him de woiks by such persuasive suggestions as burning his eyes out, lighting matches under his nails, etc., during which Alastair Sim dances about like a cat on hot bricks, pausing occasionally to ask Barry K. whether he thinks this is a wise method of obtaining an "interview."

Many dramatic scenes have been shot in the Paris office of the *Daily Gazette*, particularly when one of the gang holds up Barry Barnes and Alastair Sim at the point of a gun, annexes all the clues and data from the safe and makes a hasty get-away as Edward Lexy and Garry Marsh, as Detective-

Inspector Holley and Sergeant Bright, get there just too late, as usual.

FOUR IN HAND

Widgey Newman at Full Pressure

Widgey R. Newman and his unit is now on the last lap of the six "Romances of the Turf" with only one number of the series to complete before delivery to Paramount. The unit has been working full pressure because it is also working on the 15th annual edition of the well-known "Derby Secrets," which is being handled by Ace Distributors.

"Dogs and Dags" is in its final stages. Mrs. Widgey R. Newman is directing this picture for Warner release.

Sandwiched in between the two racing pictures has come "Zoo in Spring," which is now in the cutting stages.

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Maureen O'Hara presenting the "Kine. Weekly" Football cup to J. Tobin, captain of the Kodak team. Also in the picture are W. J. Gell, C.B.E., and Mary Maguire.

LIVERPOOL A.B.C. SOCIAL ACTIVITIES

Two Dance Dates and Summer Picnic Plans

OVER 1,000 persons, comprising managers and staffs and friends of about 30 A.B.C. halls in the Liverpool area, are expected to attend the annual A.B.C. dance to be held at the Grafton Rooms, Liverpool, on April 3. Arrangements are in the hands of a committee comprising P. Inkester (supervisor, Liverpool area), chairman; R. F. Scott (Forum), secretary; C. Burns (Gem), treasurer; T. Walton (Olympia), Crawford (Popular), E. H. Hore (Commodore), and L. S. Barry (Astoria). Dancing will be from 10 p.m. to 3 a.m. and arrangements are being made for late buses. Tickets are 3s. each, including a running buffet for refreshments.

The same committee is also arranging the A.B.C. managers' second annual dance, to be held at the Bear's Paw Restaurant, Lord Street, Liverpool, on April 21. The function will be from 10 p.m. to 3 a.m.

Already plans are in hand by the committee for the annual staff picnic, which will probably take place in June, to Blackpool.

350 AT SLOTT CIRCUI STAFF DANCE

Many Renter Guests

Directors and managers of the various suburban cinemas controlled by the circuit and renters' representatives were among the 350 guests at the annual staff dance of the Splot (Cardiff) Cinema Co., Ltd., held at the Connaught Rooms, Cardiff.

There was a novel innovation during the evening when cameramen filmed the dancers, the cabaret artistes, and the distribution of prizes.

Directors of the company present included Messrs. Percy James, B. A. V. James, J. B. Thomas, W. J. C. Thomas, A. B. Watts, Victor Burke (of London), W. Watts and W. E. Watts. The guests included D. King (Metro-Goldwyn-Mayer), H. W. Williamson (United Artists), C. Slack (First National), D. Hourahane (Columbia), Allan Rogers (Fox), H. Owen (British Lion), Fred Smith (United Artists) and J. Morris (Radio).

LANCS OLD BOYS' 1939 OFFICERS

F. A. W. Stanbury, President

At the annual meeting of the Lancashire Cinema Old Boys' Association, held at Manchester, F. A. W. Stanbury, manager of the Manchester branch of Warner Bros. Pictures, was elected president, and W. Woolstencroft (of Leigh) president-elect. J. Brerley was re-elected chairman; E. L. Jennings (Pathé's, Manchester), treasurer; and Chas. H. Yonwin, secretary.

Harold Smith (of Hale) resigned from the committee owing to ill-health; the remainder of the committee were re-elected en bloc, with the addition of W. Hough (United Artists), R. Stott (Len Bailey's theatres) and E. Sullivan.

Lancashire Cinema Old Boys' Association will hold their annual reunion at the Grosvenor Hotel, Manchester, on March 21. The function will take the form of a hot-pot supper and cabaret. Tickets will be limited to members of the L.C.O.B.A. and the cinema veterans' organisation.

ODEON CAR CLUB PARTY

Members of the Odeon Car Club, Shirley, the first car club to be formed on the Odeon circuit, held their second annual carnival dance at the Saracen's Head, Shirley, on Wednesday of last week. Those present included Ronald Deutsch, who represented his father, Oscar Deutsch, the president of the club. G. T. Idenden, manager of the Odeon, Shirley, attended the function in his capacity of vice-president.

TRADE DARTS LEAGUE

	W.	L.	Pts.
Kay's (West End) Labs.	12	9	3
National Screen Service	14	5	18
General Film Distributors	13	6	7
Film Laboratories	8	5	3
Artists	10	5	10
Geo. Humphries	11	5	6
Paramount Film Service	11	5	6
Gaumont-British	14	5	9
Pathé	9	3	6

G.-B.'s Carnival Ball

PAGEANTRY AT THE ALBERT HALL

EVER one of the most brilliant spectacles of the social season, the Gaumont-British Ball at the Albert Hall last Friday set a new standard with a magnificent setting representing "Peace" and the British Empire. Between five and six thousand "extras" joined in this cheerful, informal G.-B. production, in which prominent executives in all branches of the industry and a galaxy of stars also figured. Louis Levy and his 60 performers occupied the specially built stage at the foot of a huge background reminiscent of a Ziegfeld setting, linking two giant illuminated columns surmounted by angels of peace. Behind this again hung a sky backing from stage to ceiling. In the centre of the floor stood a raised plinth carrying a huge globe mounted on four dolphins with winking green eyes.

This was a witty setting of the cabaret directed by Jack Swinburne. It included a display by 150 teachers from the Women's League of Health and Beauty of rhythmic exercises. Manley and Astin, from the London Palladium knockabout act, is possibly the best of its kind. The Damora Ballet appeared in place and danced a sensational can-can.

Finally came the Pageant of Empire, introduced by the trumpeters from the Royal Military School of Music. Then followed the massed Bands of the Guards' Brigade, Dagenham Girl Pipers, and representatives of British, French, American and Egyptian and Colonial forces.

Among the stars present were Will Hay, Graham Moffatt, Moore Marriott, Elsie Randolph, Elizabeth Allan, Rene Ray.

Gracie Fields and Lupino Lane each stopped the dancing during the evening by appearing on the stage and, as Gracie neatly described it, singing for their supper.

KINE. FOOTBALL FINAL BENEFITS C.T.B.F.

Record Crowd at Wembley Stadium Sees Thrilling Game

KODAK DEFEATS ASSOCIATED BRITISH

ASSOCIATED British possessed the sympathies of everyone who attended the Kine. Football Cup Final on Saturday, for not only did a motor accident on the way to Wembley prevent Crampton from playing, but at one period or another of the game they were playing a man short. Under the circumstances and the fact that they were up against Kodak, one of the strongest sides in the trade, their loss by only one-nil was a brilliant performance.

Close on one thousand spectators—the largest attendance ever recorded at the Kine. Cup final, availed themselves of the invitation extended to the C.T.B.F. by A. J. Elvin on behalf of the directors of Wembley Stadium, Ltd., and although they were completely dwarfed by their surroundings, they redressed their numerical shortcomings by the fervour of their enthusiasm.

The first spot of bad luck experienced by Associated British was on their way to the Stadium when their motor-coach became involved in an accident with a trolley bus at Hendon. G. Crampton (inside-left) received severe injuries which necessitated his being detained in hospital, and the rest of the team sustained considerable shock. Consequently Forbes was introduced into the team as centre-forward, A. Rowe taking Crampton's position.

Before the game, in which Maureen O'Hara, heroine of the Mayflower picture "Jamaica Inn," kicked off, Miss O'Hara, accompanied by Mary Maguire, the Associated British star, were introduced to the teams.

A Keen Fight

The weather was dull, but the ground was in splendid condition, and although the teams may have been unaccustomed to playing on the full-size match pitch both sides settled down to one of the most spirited games the competition has ever witnessed. Early exchanges favoured Kodak, for whom Tobin and Gell on the right wing soon proved their dangerous potentialities, but this brisk start only served to put Associated British on their mettle and for the remainder of the first half the play was essentially open. Probably the Associated British defence was the more effective, but then they were more rigorously tested by the Kodak front, and in one of the exchanges Gell had bad luck in striking the cross-bar with a well-placed shot. The Associated British approach work proved very effective, but probably owing to the changes in the front line weakness was displayed in front of the goal, where Bayliss was rarely called upon. On the other hand, notwithstanding the smartness of Smith and Hannay, young Graham in goal had many opportunities of proving his worth. He is one of the best goalies in the competition and his performance thoroughly deserved the ovation he received. During this half Associated British were at two periods playing one man short, but nevertheless never let up either in their attack or defence. With half-time and no score, the second

half opened in rare bustling fashion, a nice movement finished by Tobin slinging the ball right into goal, an excellent effort which Graham negated in brilliant fashion. Play was now hardly on the same level as in the earlier half, both sides indulging in haphazard kicking, and when the wingers did get a break the attacking effort petered out in front of goal. It seemed as though extra time would have to be played when Kodak's centre division got the ball out to Tobin who drove it into the Associated British goal. The latter made desperate attempts to equalise, but the Kodak defence made their efforts unavailing.

After the game the Kine. championship cup was presented to J. Tobin, the Kodak captain, by Miss O'Hara, who also distributed the medals to the members of the two teams.

Tribute to League Committee

A vote of thanks to Mr. Elvin and the directors of the Wembley Stadium was proposed by Arthur Dent, who also complimented W. J. Gell, managing director of Pathé, for his successful effort in obtaining the use of the ground. Tributes were also paid by Mr. Dent to the admirable collaboration of T. A. Welsh on behalf of the C.T.B.F., and J. H. Hoffmeister, chairman of the Management Committee of the Kinematograph Football League, and A. J. Twigg, the hon. general secretary. Thanks were also expressed to S. Rayment, editor of the KINEMATOGRAF WEEKLY.

The teams were:—

Kodak: F. Bayliss; C. Channell, L. Boyle; F. Hall, R. Watson, A. Lovejoy; J. Tobin, W. Gell, W. Bayliss, F. Pamplin, W. Prior. Associated British: F. Graham; N. Smith, C. Hannay; S. Hannah, C. Jennings, P. Crampton; R. Lawrence, J. Odell, — Forbes, A. Rowe, R. Standen. Colours: blue and gold, white shorts. Referee: F. Winter.

"THE LONDONERS" TRADE SHOW

Technique's Greatest Film Yet

Technique Distributors hold their most important Trade show yet, to-day, Thursday, March 16, at 11 a.m., at the Gaumont-British Theatre. The film is "The Londoners," which was made to celebrate the Jubilee of the London County Council.

It presents a cavalcade of a great city's progress during the past half-century or more and typifies the heart-stirring "war" for humanity that has been successfully and ceaselessly waged by the authorities of every important town in the British Isles since the reign of Queen Victoria. A "war" that started in the bad old days when squalor, vice, ignorance and poverty were the "rule" rather than the exception.

"The work of London is not yet finished and never will be," says Herbert Morrison, leader of the Council.

"The story of London is not the story of the hell of yesterday and of the paradise to-day. London is always growing, always changing. As it grows new problems, new difficulties have to be faced. The slums are going, but there are still many to be cleared away. There are the problems of traffic congestion, death on the roads, more work to be done in the hospitals, schools, the care of the poor and a hundred other branches of our municipal services."

"The Londoners" is claimed to be one of the greatest human documents ever screened. Packed with the romance and drama of a big city's teeming millions, it proves once again that "truth is stranger than fiction."

Both the lay and Trade Press have been unanimous in their praises for "The Londoners," the West End premiere of which is being set to coincide with the commencement of the London County Council's brilliant Jubilee celebration programme on March 21.

Technique, who celebrate their first birthday this month, are to be congratulated on their amazing progress during the past year that has culminated in the exclusive distribution of this distinguished film.

Produced by Realist Film Unit, "The Londoners" was directed by John Taylor, with commentary by Howard Marshall. Length, 3,300 ft. (approx.). Cert. "U."

WRONG NUMBER

The Kine. desires to draw attention to an error in the Leon Goodman Displays, Ltd., advertisement on page 408 of the Kine. Year Book, where the telephone number is given as Euston 5341 instead of 5351. The correct number appears on the same page in the directory editorial matter. Will all those who possess Year Books please correct the figure in order to avoid possible disappointment at some future time.

Chesterfield Borough justices have granted a licence in respect of the Oxford Palace, New Whittington, Chesterfield.

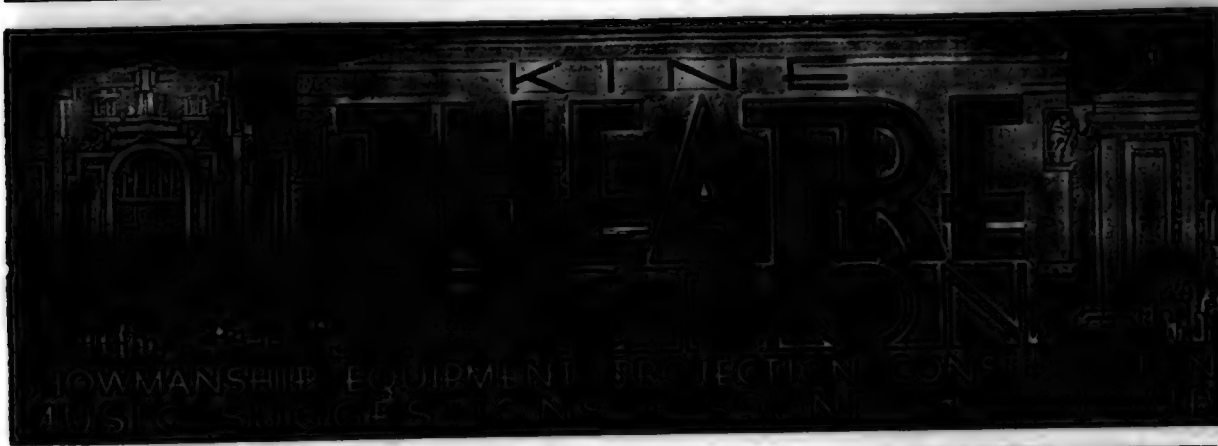


Isidore Ostrer with his daughter Pamela Ostrer and her husband Roy Kellino at the Gaumont-British Film Ball

Showing Next Week in London

Astoria.—"Trade Winds" (U.A.) and "Gangster's Boy" (Pathé).
Carlton.—"Stolen Life" (Paramount).
Curzon.—"Trois Valises" (United Curzon Corp.).
Davis, Croydon.—"You Can't Take It With You" and "The Little Adventurers" (Columbia).
Dominion.—"The Great Waltz" (M-G-M) and "The Gladiator" (Columbia).
Empire.—"Young Dr. Kildare" (M-G-M).
Gaumont.—"Gunga Din" (RKO-Radio).
Leicester Square.—"Les Misérables" (U.A.).
London Pavilion.—"King of the Turf" (U.A.).
Marble Arch Pavilion.—"Kentucky" and "Down on the Farm" (20th-Fox).
Metropole.—"The Great Waltz" (M-G-M) and "Thanks For the Memory" (Paramount).

New Gallery.—"So This is London" and "Hold That Girl" (20th-Fox).
New Victoria.—"Trade Winds" (U.A.) and "Just Around the Corner" (20th-Fox).
Odeon.—"Topper Takes a Trip" (U.A.).
Paramount.—"Service De Luxe" (G.F.D.) and "The Frontiersman" (Paramount).
Plaza.—"Café Society" (Paramount).
Regal.—"The Gang's All Here" (A.B.P.C.).
Ritz.—"The Citadel" (M-G-M).
Stoll.—"Old Bones of the River" (General F.D.) and "The Return of the Frog" (British Lion).
Tivoli.—"The Young in Heart" (U.A.) and "Valley of the Giants" (Warner).
Warner.—"Hard To Get" (Warner) and "Heart of the North" (First National).



**NOW ON
SALE**

the 1939

Kine YEAR BOOK

Price 15/- Post Free

Have you ordered your copy?

The Observation Window

Unwise to Panic Over Television

WARNING AGAINST INSTRUCTION SCHOOLS

WHILE admitting that television is a potential and formidable competitor to the cinema, it is difficult to see how we can minimise the possible ill-effects on the box-office of home "vision" other than improving the efficiency and attractiveness of every department of film presentation in our theatres. The subject of cinema television is altogether in a different category. Recent demonstrations have proved its entertainment possibilities under certain circumstances, and the Trade not unnaturally is concerned with the possibilities of its application to the wider field.

FORTUNATELY the C.E.A. has been carefully watching all phases of television progress and, I should imagine, there is little likelihood of a repetition of the situation which existed 10 years ago on the introduction of sound which found the Trade utterly unprepared. At the same time a certain uneasiness among exhibitors is obvious following the announcement that 60 or 70 circuit cinemas in the London area are to be equipped with television apparatus, and it would seem a suitable moment for the C.E.A. to enunciate some definite policy applicable to the existing situation.

MY own view continues to be that there is no reason to vary the opinion expressed in our columns that exhibitors need lose no sleep over television. Before the expenditure of £1,000 or so on an installation can be at all justified, it is necessary that a reliably constant source of product be assured. That essential does not exist to-day, nor does there seem any likelihood that it will be satisfied in the near future.

THAT is not to say that there is no opening for the enterprising exhibitor who is willing to speculate his money upon the possibilities of rediffusing various outdoor broadcasts, the promoters of which, as in the case of the recent Boon-Danahar fight are able to conform with any contract entered into by the B.B.C. with sports promoters. The recent announcement by the B.B.C. in connection with the Harvey-Gains fight at Harringay on March 16 proves that the B.B.C. does not intend to relinquish any rights it possesses in regard to public performances of television. Indeed, their insistence upon special conditions as to fees payable by the cinemas who wish to avail themselves of the television facilities goes to prove how tight is the official hold on the new entertainment.

THERE is room for such exhibitions either in ordinary commercial cinemas or in specialised halls. In these circumstances knowledge of the principles of the two most favoured systems will obviously increase the value of any projectionist who would be foolish to neglect any possibility of the extension of his technical knowledge to embrace television.

IN due course doubtless official facilities for the technical instruction in the subject will be available to projectionists, but in the meantime they would be wise to be warned against so-called schools of instruction which not improbably will endeavour to muscle in on what may appear to be a lucrative field. The American *International Projectionist* has noted a similar tendency in America, and in warning projectionists against them declares that "those men who know their sound picture stuff should have no difficulty in grasping the what, how and why of television when the proper time arrives. That time is assuredly not yet."

FROM a description in a French paper of the Barthélemy apparatus—the French television system—it does not ap-

pear that progress has exceeded the stage of a 2-ft. or 3-ft. picture. This was obtained by a projected cathode-ray image, the tube needing a potential of 40,000 v.—practically the same as Baird needed for a 15-ft. picture. The scanning standard used was 440 lines, but it is considered that a standard of 800 lines is essential to obtain adequate quality for the cinema. Transmission was from film only.

THE attention now being given by various local authorities to the ventilation of cinemas is causing some con-

GUILD APPEAL TO EXHIBITORS

Devon Court Asks for Co-operation

Having brought to a successful conclusion the formation of a Court of the Projectionists' Guild serving Devon and Cornwall I should like, through the medium of your valuable paper, to inform exhibitors in our area that we look forward to their co-operation and assure them we shall do all in our power to maintain a standard of projection worthy of the theatres in which we work.

We anticipate a large "junior" section and any encouragement given by the exhibitor will, I feel sure, be amply repaid. All communications concerning this Court should be sent to me at the address below.

ARTHUR E. BATTRICK, Foundation Secretary, Devon and Cornwall Court, Guild of British Kine. Projectionists and Technicians, Ltd., 32, Pondhu Road, St. Austell, Cornwall.

THIS WEEK'S PROJECTION ROOM



Two Ross F.C. rear-type projectors fitted with the latest model D.T. arcs and operating with Western Electric Microphonic sound system are installed at the Lyceum, Govan

cern to exhibitors. It is contended that many of the demands that are made are extravagant, and in view of the size of the cinemas are uneconomic and unwarranted by the circumstances. That many out-of-date theatres do exist is not disputed but surely it is not in the interests of any local council to force them out of business by the imposition of arbitrary and excessive demands, the essential of which may very well be satisfied by the adoption of a less expensive alternative installation.

THE chief difficulty faced by the small exhibitor who is served with a demand to bring his ventilation equipment up to date is the too prohibitive cost of a plenum plant which has hitherto left no alternative but the old and, generally, ineffectual type of extraction plant. This position is being carefully watched by many firms specialising in air conditioning, and my attention has been drawn by the Mason Ventilating Company, among others, to their researches in the direction of perfecting a plant which, while fully satisfying the requirements of local authorities, will impose no undue financial burden upon the exhibitor who installs it in his theatre.

A SUB-STANDARD projector specially designed for cinema installations is offered in France which is capable of running either 16-mm. or 9.5-mm. films, sound or silent. The machine is portable, and is equally suitable, it is stated, for school use or for rural cinemas. The machine is fitted with a 70-amp. Strong H.I. arc, the heat of which is minimised by means of a rear shutter.

SPOTLIGHT.

The Mercury Lamp in Projection

RED SHUTTER SECTOR FOR COLOUR CORRECTION

THE optical aspects of the high-pressure mercury-vapour lamp were discussed at a recent meeting of the Deutsche Kinetische Gesellschaft, by Dr. Naumann, of Emil Busch. He referred to the fact that for four years the technical world had been interested in this type of lamp, during which time research had effected much improvement.

During the past year, a capillary lamp has been developed in the Philips Eindhoven laboratories, capable of running on D.C. from a rectifier. The following particulars are given by Philips of this lamp: length of arc, 12.5 mm.; width of arc, 1 mm.; outside diameter, 4 mm.; mercury-vapour pressure, 100 atmospheres; consumption, 1,000 watts, plus transformer and rectifier losses of 500 watts; current, 2 amps.; working voltage, 500 v.; ignition voltage, 800 v.; light emission, 60,000 lumens; luminous efficiency, 60 lumens per watt.

The lamp is mounted in a metal sleeve, in which it is completely enclosed, and in which it is fixed by means of a nut. Already a projector has been specially developed for this lamp, known as the Philips F.P.2, in which two such lamps are mounted together. In this outfit, two projector heads are assembled in one unit, and the place of the formerly used arc is taken by the film magazines. The base of the machine contains the amplifiers, monitor speaker, and supply units.

Osram are working in a different direction. They have developed a spherical lamp of 500 or 1,000-watt consumption, working at a pressure of only 70 to 80 v., and a gas pressure of 35 atmospheres; the arc is wider and shorter.

Emil Busch has produced a short-focus mirror specially computed for this lamp, using its light emission with such efficiency that an output of 2,500 lumens can be obtained from the 1,000-watt lamp (the actual figures with the shutter stationary were 5,000 lumens for the 1,000-watt lamp, and 2,800 lumens for the 500-watt).

It is, however, a property of the mercury discharge lamp that it does not contain all the lines of the spectrum in equal proportion, but is particularly rich in yellow, yellow-green and blue. If a normally corrected projection lens is used, blue fringing is likely to occur around the contours of the projected picture. To avoid this, a specially

Continued on page 42

PROBLEMS ON VOLTAGE, RECTIFIERS AND SOUND ANSWERED

Counteracting H.F. Losses

A METHOD of counteracting the loss of high frequency notes is desired by "C. C. Marlow," who is using a Zeiss sound head and finds that the light in the sound gate is a bit on the heavy side.

It would appear from our reader's experience that the beam of light is too broad. This adjustment, however, is definitely a matter for the service engineer and should not be attempted by a projectionist.

Increasing M.G. Voltage

J. J. O., of Cashel, Eire, is employing a G.E.C. motor generator (75 volts, 50 amps., 1,400 r.p.m.), which supplies current to low-intensity arc lamps. He finds the voltage is too low at 75 and asks our opinion as to whether increasing it to 80 volts would prove injurious to the generator.

Presumably J. J. O. is not running at his full 50 amps. If that is so, providing he does not exceed the wattage, no harm will be done by increasing to 80 volts.

Arc Rectifiers

F. W. P., of Woolston, asks for details concerning cinema arc rectifiers. This is a very wide subject, and our inquirer is advised to refer to the *Kine* for

January 5, where the situation as regards cinema arc rectifiers has been admirably summarised in an article by our cinema expert. Details of cost and maintenance are set out therein in tabular form, together with useful information regarding various types of equipment.

For an answer to his other query on curtain control he should consult W. J. Furze and Co., Ltd., of Traffic Street, Nottingham.

WORLD'S LARGEST MOTOR SHIP

G.B.E. Installs Double "N" Apparatus

G.B. Equipments, Ltd., has secured the order for talkie apparatus aboard the M.V. *Dominion Monarch*, the new Shaw, Saville 27,000-ton motor ship, largest of its kind in the world.

G.B.E. double "N" (Navy) type sound reproducers have been installed, together with a special screen for rear projection in the verandah lounge, which has accommodation for 350.

SHIP CARBONS



Dances Capitalised for Publicity

"CAREFREE" SONG HITS • "ST. MARTIN'S LANE" BALL PLUGGED AT DERBY • • IN KIDDERMINSTER

CAPITALISING public dances for publicity purposes through the simple expedient of issuing a few free seat vouchers was one of the features of the campaign arranged by F. J. Smidmore for "Carefree" (H.K.O. Radio) at the Gaumont, Derby. On four successive nights prior to showing, the proprietor of a dance hall inserted a large notice in the local papers to advertise a "Carefree" ball. Song hits from the film were plugged by the orchestra and throughout the evening microphone announcements were made concerning the cinema's programme.

The windows of two empty shops near the theatre were loaned by the agents for displaying catchy posters, while a tie-up with Oacroft's garage secured an effective street parade, consisting of three new Vauxhall cars carrying posters on plywood mountings.

A suggestion by Mr. Smidmore to Owbridge, Ltd., makers of the lung tonic, that they might tie-up their famous key advertisements, resulted in 10,000 paper keys overprinted with lung tonic and "Carefree" matter being distributed from door to door throughout the town. Meanwhile, at the theatre, 1,000 patrons were handed sample packets of Ovaltine supplied by the manufacturers.

Officers Brewery, of Derby, contributed to the campaign by supplying 100 quads and 5,000 throwaways worded: "Officers' beers keep you 'Carefree.' See 'Carefree' at Gaumont." Lancaster and Thorpe, opticians, and the Hygienic Laundry each defrayed the cost for 5,000 throwaways bearing dual angle publicity matter, and in the case of the latter they were placed in laundry parcels to be returned to customers.

Mr. Smidmore issued personal letters to bring the dance sequences of the picture to the notice of Derby's 19 dance schools, while the *Sunday Referee* provided 120 contents bills which were posted throughout the town and district. A renter's display with 22 in. by 28 in. enlargements and balloons surrounding one of the new Vauxhalls which had been used in the street parade made an excellent vestibule display.

NEWSPAPER EMPHASISES PRESS THEME

Novel Reading Contest

A novel essay contest which Harry Kerr organised in conjunction with the *Berkshire Chronicle* proved to be a most effective boost for "There Goes My Heart" (U.A.) at the Odeon, Reading.

In the issue of the newspaper published on the Friday before the screening much editorial space was given up to an announcement of the competition under the headlines, "Newspaper Production Portrayed on Screen. Competition for Readers." The contest was introduced by stating that the film portrayed journalism in America, and in order that readers of the *Chronicle* might have an opportunity of comparing newspaper life in this country with its counterpart in the States the editor had decided to select three readers by means of an open contest. Readers were asked to submit constructive essays on the film "There Goes My Heart."

As the *Chronicle* offices has just been equipped with new rotary presses the contest attracted many entries and provided the Odeon with much publicity.

A campaign of teaser advertisements and poster posters was put over by Mr. Kerr to publicise the showing of "The Return of the Frog" (British Lion). Commencing some weeks before playdate the teaser announcements were worded, "The Frog is Coming," "The Frog Returns," "The Frog is Coming to Reading," etc. The final teasers gave full particulars of the film and the times of showing.

STORE'S BIRTHDAY ASSISTS "THAT CERTAIN AGE"

Remunerative Folkestone Tie-up

L. V. Walshaw, of the Astoria, Folkestone, secured useful publicity for "That Certain Age" (G.F.D.) by tie-up with the eighth birthday celebrations of the local branch of Bobby and Co., Ltd.

Arrangements were made for the erection of a display 15 ft. 6 in. by 7 ft. 6 in.—originally in G.F.D.'s Wardour Street window—in the centre of the ground floor, where it was seen by every shopper who entered the store. The obvious tie-up: "Bobby's Folkestone store has now reached 'That Certain Age,'" was used at the foot of the display. As a further link with the birthday week, a short trailer film showing interesting events at Bobby's was shown three times daily at the Astoria.

RACY BOOST IN HULL

Present interest in physical fitness provided Reynold Roberts of the Regis, Hull, with a novel stunt for JANE STEPS OUT (A.B.P.C.). A few days prior to playdate he announced a walking match, and invited entries from lady patrons of the cinema. There was a good response, and on the Sunday previous to the week of screening, the competitors were lined up in front of the cinema. Prizes were awarded to the first three competitors who completed the mile walk.

MANAGER ASKS FOR A ROCKING-HORSE

C. S. Burgon's Request Sets Deal Talking

THE approach of the flat-racing season gave C. S. Burgon the chance to introduce a topical note in his exploitation for "I've Got a Horse" (British Lion) at the Odeon, Deal, Kent. Three weeks before the play-date residents of the town read with considerable astonishment advertisements in the local Press and slides on the cinema's screen worded: "Wanted for hire, a large rocking horse—apply manager, Odeon Theatre."

These advertisements produced the necessary material results—no fewer than 12 rocking horses being offered—but, in addition, a valuable "whispering campaign" was started by people asking each other "What does the manager of the Odeon want a rocking horse for?" A week later an announcement was flashed on the screen: "I've got a horse," for Mr. Burgon's search for a suitable mount had brought him in touch with a large model horse which had seen happy days on a circus roundabout.

Completing a realistic racecourse setting, constructed in the cinema's foyer on imitation turf, this fine creature had as its mount one of the Odeon's page-boys rigged out in jockey ensemble. A life-size cut-out of Sandy Powell accompanied the tableau as if leading in the winner.

Patrons entering the cinema invariably asked the jockey: "Where is your horse?" to which he replied, "'I've Got a Horse' for next week." Throwaways, in the form of racing tips, were issued from newsagents, while the local Press notices of the film gave special mention to Mr. Burgon's exploitation.

"THE RAGE OF PARIS"

One of the most effective, yet inexpensive forms of advertising—composite pages in local papers—was used by H. H. Walls to announce "The Rage of Paris" (G.F.D.) at the New Palace, Nuneaton. In the town's *Observer* a full page was taken, in which editorial concerning the film was linked with local traders' announcements by the phrase: "These advertisers' goods are the rage of the town."



Ladies' fashions from the war onwards were displayed from day to day in this striking alcove, set-up in the foyer of the Picture House, Arbroath, by D.R. Dickson for SHOPWORN ANGEL (M-G-M). Lady patrons kept a constant watch on the display, with the result that good publicity was secured for only 1/6—the cost of the crepe paper.

Bristol Taxis Help "You Can't Take It With You"

TRADERS CONTRIBUTE TO VARIED CAMPAIGN

A SMART and comprehensive exploitation campaign was carried out for "You Can't Take It With You" (Columbia) by G. A. Foster, of the Regent, Bristol. The campaign started with a Press show of the film two weeks before the playdate, and on the Friday before the film opened a composite page appeared in the *Bristol Evening World* linking up the film with local firms who sold goods which "you could take with you."

In conjunction with the *Bristol Evening Post* Mr. Foster ran a competition for which the paper put out special contents bills. In the foyer of the theatre, above the staircase leading to the balcony, a flashing sign was erected bearing the title of the film, and on one side of the foyer stood a table bearing a giant postcard addressed to Frank Capra which patrons were invited to sign as they left the theatre.

An interesting display of apparatus and portions of cables was made by the Western Union Telegraph Co., while in the balcony lounge mouth-organs and darts—both of which figure prominently in the picture—made a good show. In the centre of the lounge was a well-arranged stand of Remington typewriters.

During the week of the run all Streamline taxi-cabs in Bristol carried visiting cards reading: "At Home. Lionel Barrymore, star of 'You Can't Take It With You,' Regent Theatre, Bristol." The cards were placed on the seats of the cabs and were renewed after each journey, so that every passenger on entering a cab found a card.

Mr. Foster had some 30 tie-ups with various firms in the city.



After he had stimulated the interest of Deal residents by advertising for a rocking horse, C. S. Burgon constructed this horse-racing scene in the vestibule of the Odeon for I'VE GOT A HORSE (British Lion)

points added their appeal, and at intervals announcements were made by microphone.

Each of the late 'buses, specially arranged for homeward transport, contained the following notice: "Good-night, everybody. We hope you have enjoyed 'St. Martin's Lane' Ball. Don't forget to see the film 'St. Martin's Lane' at the Central next week." The proceeds of the event were divided between the Kidderminster General Hospital and the C.T.B.F.

House displays and tie-ups with shopkeepers were further links in the chain of exploitation, the chief feature of the former was a large cut-out tableau, representing a queue scene outside a theatre with Charles Laughton in busker role. Special displays, with stills and attractive showcards, were arranged in the windows of Allen (hatters), Burras Speake (tailor), a local chemist, Maison Harber (beauty specialists), furniture stores, the gas company, and the electricity company.

A novel attraction presented during the screening of the film was a "Busker" night in which vocal, accordion and mouth-organ items were featured.

Kiddies Paint for "Robin Hood" in Reading

Trade tie-ups with leading business houses, contacts with all the local schools and a popular newspaper stunt were highlights of the campaign organised by E. Bell to publicise a two-weeks' run of "The Adventures of Robin Hood" (First National) at the Central P.H., Reading.

Two weeks before playdate the children's page of the *Berkshire Chronicle* announced an essay contest for kiddies, six double complimentary tickets being offered to the best essays on "Why Robin Hood is a Hero." A painting competition was also incorporated with this idea, and as the publication of results, together with the reproduction of the prize-winning essays, appeared in the *Chronicle* during the first week of screening the picture thus had a usual boost for the last six days.

Eastern Atmosphere for "Algiers"

FRIARS, CANTERBURY, AS MOSQUE

THE decorative publicity material installed in the vestibule of the Friars Theatre, Canterbury, by R. C. Overs captured effectively the atmosphere of "Algiers" (U.A.). Running concurrently with this display was a series of remunerative tie-ups with local traders and a well-defined Press campaign.

Ten days before the date of screening, the title of the film was announced to passers-by with a bold front of house display incorporating pictorial posters of the stars, flanked by cut-out palms. The main entrance block beneath the canopy was converted to represent Eastern architecture by skillfully arranged beaver boarding which, like the rest of the frontage, was powerfully floodlit at night.

In the vestibule, the central pay-box was transformed with beaver boarding into an Oriental mosque and one sidewall was covered with a colourful scenic backcloth which enhanced cut-outs of the stars flanked with imitation palm trees. The picturesque effect was increased by dressing the doorman in Oriental costume, complete with fez, billowing trousers, embroidered blouse and jacket. In this attire, he paraded the streets at intervals carrying small notices concerning the film.

By contacting the editors of the local Press, Mr. Overs was able to carry out a comprehensive yet inexpensive campaign in the newspapers covering the neighbouring districts. The *Kentish Observer*, *Whitstable Times*, *Canterbury Press* and *Kent Herald* each carried enlarged advertisements—obtained at small cost—long free write-ups and blocks.

Full advantage was taken of the window placed at Mr. Overs' disposal by Pickford's Travel Agency by contacting the French Line, Ltd., who sent a great deal of publicity material for exhibition, with a model of their ship, *Ville D'Alger*.

Radiograms were linked with the film in the window of Barrett's, the Weaver's jewellery shop displayed special ornaments and trinkets. Butt's tied-up with hairdressing, Goulden's plugged the music, and Leon's gown shop staged a display of ladies' gown fashions with enlarged cut-outs of the stars of the picture.

GROCERS AS ADVERTISING AGENTS

Reading Activities

Local grocery and provision stores have, during the past few weeks, provided the Vaudeville, Reading, with some very useful publicity.

Twenty-two stores tied-up with G. S. Mackie, the general manager, in connection with the screening of "Marie Antoinette" (M-G-M). Window displays of "Imperial Bee Honey" was used as a most effective advertising link, and this trade campaign was backed up by the distribution of 5,000 special throwaways. A lucky ticket contest was another angle used to boost this feature at the Vaudeville.

Last week the local grocers took part in a big campaign to propagate certain Canadian food products, and arrangements were made with Mr. Mackie that the Vaudeville should be used to show films to over 8,000 children in addition to many adults. Special morning matinees were arranged, announcements appeared in all grocers' windows, and the theatre foyer was utilised for display purposes.

TEDDINGTON'S "CITADEL"
A week before the screening of THE CITADEL, the staff of the Savoy, Teddington, conveyed the theme of the M-G-M film to patrons by dressing in these genuine hospital clothes secured by L. C. Heddon, seen on the right.

Prize-winning "Pygmalion" Campaigns

SPECIAL BALL SPONSORED AT NOTTINGHAM

DOUGLAS RATTEE sponsored a brilliant "Pygmalion" ball in connection with General Film picture's screening at the Ritz, Nottingham. During the event prizes were offered to the people bearing the most striking resemblance to Leslie Howard and Wendy Hiller.

Excellent window and lobby displays, and a big four-page supplement in the Nottingham Evening News, carrying stills, composite advertisements and editorial, were the highlights of Mr. Rattee's excellent exploitation.

Realising the popularity and effectiveness of this latter form of advertising, Mr. Rattee contacted local traders to support a composite page in the Nottingham Evening News for "Prison Without Bars" (U.A.). In addition to the normal circulation of 65,000, a further 1,000 copies of the page were handed to patrons of the cinema prior to the playdate of the film.

The newspaper assisted in the campaign by issuing special contents bills worded, "The Press acclaim 'Prison Without Bars'—Ritz all next week."

Coal Carts form Street Parade

An inexpensive but valuable street stunt was secured by R. C. Overs for "Pygmalion" (G.F.D.) at the Friars Theatre, Canterbury, by tying-up with a local coal merchant. All the dealer's carts, which cover a wide area, carried banners worded "No Coal? Not B—likely," deal from Pinnocks. See "Pygmalion."

The transformation theme was captured by attendants at the theatre, who were dressed as flower girls and duchesses, and considerable word-of-mouth publicity was created when these usherettes made a tour of the town in a car.

Gaywood, of Whitstable, supplied an amplifying van, in which messages were delivered to all the principal villages within a wide radius.

Another effective method of approach was



TEDDINGTON TAKES A TONIC

SHOWING HOW MUCH
THE STARS SHINE

PUBLICITY DANCE
AIDS CHARITY

"DRACULA" GREETED
AT MANOR PARK

Around London with the SHOWMAN

organisation of a charity ball in one of his two dance halls, he obtained support in the windows of about 50 shops in the district for this film.

The ball, attended by the present and past mayors of Southgate, proved very popular, all tickets being sold well in advance, and was in aid of the Samaritan Homes at Shoe-burness.

Walthamstow's Wings

W. I. Phillips, of the Walthamstow Empire, was anxious to exhibit an aeroplane on the front of his house to advertise "Men with Wings," but as a number of difficulties presented themselves he had to be content with a couple of propellers. Suspended outside the hall with a suitable banner these made effective publicity for this picture of flying. In the foyer he had a large upright board painted to represent a stormy sky, across which appeared the sharp silhouette of a plane, with another in the background spinning down in flames.

He is adopting another idea to publicise "Mother Carey's Chickens" (RKO-Radio). Having obtained a couple of young fowls he is displaying these in a coop in his foyer and offering them as gifts to the holders of two lucky tickets on the Tuesday during the run of the picture. This should stimulate Tuesday's business.

Stimulating Interest

A series of teaser announcements put out by G. W. Sutherland preceded the screening of "The Citadel" (M-G-M) at the Savoy, East Acton.

Two weeks before the showing of the film a number of slogans were displayed in the corridors and on the staircases, worded: "You have waited for it." Later, the announcement read, "Here on the 6th March," and then, as the play date approached, the title of the picture was displayed. As a cumulative effort Mr. Sutherland, during the week preceding the run, had the slogans, in their respective order, on alternate steps leading to the circle.

For the occasion the Savoy manager had a specially worded poster, in which he made a play on the words descriptive of the dictionary meaning of citadel.

Manor Park's Haunted Castle

An air of mystery and tenseness surrounded the elaborate displays built at the Coliseum, Manor Park, E., by A. C. Bustin for the presentation of "Dracula" and "Frankenstein." Set out in the outer foyer and vestibule, these eerie but nevertheless compelling shows culminated a well-developed exploitation campaign launched by Mr. Bustin several weeks in advance of the screening of the G.F.D. horror programme.

Handbills and special posters announced that "Dracula" would arrive at the Coliseum at 1 p.m. on the opening day and later on shoppers were reminded of the appointment by notices on a van which toured the town carrying a coffin. Sharp at 1 p.m. the van drew up outside the cinema and in the presence of a large crowd—which took the whole proceedings in good part—the coffin, containing a dummy "Dracula," was placed on a bier in the foyer.

At this part of the house, to attract the attention of passers-by, a castle scene was erected covering the two side walls, entrance doors and pay-box. In the vestibule an interior of the castle was constructed in numerous sections of scenery, an effect which was heightened by attendants dressed in hooded capes (picture in columns 1 and 2). Many patrons found a great deal of amusement in a large box bearing the notice: "We dare you to open this door." On accepting the challenge the venture-some were greeted by a dancing skeleton. During the presentation of the trailer moaning noises and cries were relayed over the non sync. To give extra strength to the opening of "Frankenstein" a green skull was superimposed on the titles while the finale of "Dracula" was enriched with the firing of magnesium flashes.

A HIGHLY effective vestibule display capturing perfectly the atmosphere of the film, formed the backbone of L. C. Heddon's publicity drive for "The Citadel" (M-G-M) at the Savoy, Teddington. The centre-piece was a 5 ft. 6 in. high pictorial representation, in colours, of a measuring glass, spoon, and medicine bottle which bore a giant label with wording similar to the directions given by a doctor, but in place of the professional name was the title of the film. Underneath were the times of showing, carried out like the instructions for taking medicine, and the doctor's name was given as the cinema manager. Emphasis was given to this simple but compelling background by spotting it with a clinical lamp placed on a hospital wagon on which were set out various surgical

has been acclaimed by countless voters and Wendy Hiller is next in popularity.

Mr. Fowler staged a striking vestibule display for "Suez" (20th Century-Fox). By adapting a 46-sheet attention was drawn to the leading artistes in the film by superimposing their heads on a background of the rugged country in which the action of the picture is set and illuminating the whole display with skilful floodlighting.

Horridities in Advertising

S. Smeedon arranged an eerie display in keeping with the horrific character of "Dracula" and "Frankenstein" for the G.F.D. programme's screening at the Trocadero, Tower Bridge.

All the vestibule lighting was changed to a greenish hue, which heightened the macabre effect of a life-size figure depicting Boris Karloff as he appears in the thriller. Around the dummy were skulls and bones and a further touch of atmosphere was provided by the exhibition of a coffin with a head showing.

The figures were made in the Trocadero, Elephant and Castle, studios by P. A. Fowler, who moulded the heads and bones from plaster of paris.

Chingford Goes Goosey

Many are the ways of chilling the spines of cinema-goers, but R. J. Fielding, of the Chingford Odeon, who will be showing "The Return of the Frog" shortly, is adopting an unusual method as part of his campaign for the British Lion film. Blacking out the house, he will reveal a mysterious figure dimly on the stage with a green torch, and simultaneously two members of his staff will carry on a whispered conversation by microphone through the talkie set. The phrases, designed to whet patrons' appetites for the picture, will be something like this: "He's here!" "Who?" "The Frog." "Who's the Frog?" "Come to the Odeon next week and see." The whole effect, he told me, after a rehearsal, is most eerie.

Civic Show at Poplar

Hearing that the Mayor of Poplar had expressed a wish to see "The Citadel" (M-G-M), R. C. Melvin, of the Hippodrome, sent him an invitation to visit the hall for that purpose, with the result that he had the pleasure of welcoming his distinguished visitor, who afterwards expressed considerable satisfaction with the film.

Mr. Melvin also sent complimentary tickets to a number of local doctors, pointing out the medical character of the story. Although not all the medical men were able to accept his offer, a number of nurses and others with special interest in such productions attended at the Hippodrome, with the result that a great deal of publicity was attached to the screening.

Palmer's Green Opportunist

F. W. Salter proved his showmanship qualities when a gas main burst almost opposite the Palmadium. Palmer's Green, recently, he hurriedly improvised a notice reading "DANGER! It's in the Air!" and stuck it up near the scene of the breakage, where it remained until the collection of a crowd made its removal imperative. For "You Can't Take it with You" (Columbia), he had a tie-up with Porter and Thompson, estate agents, who inserted a notice in the local paper immediately under the theatre announcement reading: "You Can't Take it with You, but we can take you to it—your dream house." By a link with the Chamber of Commerce and the



A section of the elaborate vestibule dressing designed by A. L. Bustin to create an eerie atmosphere for the screening of DRACULA and FRANKENSTEIN at the Coliseum, Manor Park, E. Completed the week prior to showing, the display had a good effect on the pay-box, for excellent business was recorded during the whole week.

obtained by tying-up with various motor showrooms in the vicinity, who displayed cards with the caption—"Story of a wonderful transformation. A flower girl who became a duchess—transform your whole life by becoming a car owner."

Burnley Displays

F. Artingstall concentrated on front of house and vestibule displays to announce the screening of General Films' "Pygmalion" at the Odeon, Burnley.

Towards one end of the canopy a large cut-out book, bearing a portrait of Leslie Howard on the cover, was accompanied by a giant telegram reading: "To Everybody Burnley. Are you going to miss 'Pygmalion'?" Reply: "Not . . . likely—Everybody."

Considerable attention was given by patrons to a novel forthcoming attractions stunt built in the foyer. Encased in a large circular covering, cut away slightly on the top, was a wheel on which was painted the titles and details of future presentations. By turning a handle in the centre, patrons were able to adjust the wheel to the particular information that interested them.

Unemployed Entertained

N. Wallace, of the Alhambra Theatre, Barnsley, wishing to convince his many types of patrons that this film was worthy of their attention, arranged a special pre-view of the film for the unemployed, through the Social Service Centres, and published their views in a "Read What Your Neighbours Say" campaign.

All the above showmen have been awarded cheques and certificates by General Films in recognition of their efforts in publicising "Pygmalion."

instruments, each labelled with descriptive matter. The hospital atmosphere was maintained by dressing members of the staff in appropriate costumes. One of the usherettes appeared as a Harley Street receptionist, a male attendant donned a white coat, with all accessories to resemble a surgeon, while in the auditorium all the usherettes wore nurses' uniforms. These were correct in every detail, a trained hospital sister supervising the dresses at each staff parade.

Tins of "Leecyl," manufactured by Leonard Lee and Co. (who are suppliers to the A.B.C. circuit), were also on show, and a slide was exhibited on the screen extolling the virtues of the disinfectant, and incorporating the line, "Make your home a Citadel by using 'Leecyl.'" Tie-ups were effected with local chemists' shops, who displayed stills and credit cards.

A Starring Competition

At the Trocadero, Elephant and Castle, P. A. Fowler continues to feature G.B.'s contest to find the most popular screen star. It will be recalled that the Gaumont-Super kinemas are running this film ballot with the object of presenting a silver cup and certificate to the screen artist who secures the most votes. If an English player is successful the presentation will be made on the Trocadero stage, and if an American star is the winner arrangements will be made for the award to be made in Hollywood.

The silver cup and certificate are on show in the vestibule, and a graph, at the side, marks the progress of the poll. Mr. Fowler drew my attention to the enormous interest aroused in the ballot as evidenced by the thousands of votes that have been recorded. At the moment Leslie Howard leads the way, closely followed by E. G. Robinson and Paul Muni. Among the ladies Anna Neagle

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STEREOSCOPY THE ZEISS IKON WAY

A System Based on the Use of Polarised Light

EQUIPMENT REQUIREMENTS

ALTHOUGH the use by the patron of special viewing devices is regarded as the main deterrent to the general adoption of this form of stereoscopic illusion, recent researches of the Zeiss Ikon Company into the screen presentation of three-dimensional solidity have developed a system, the merits of which are worthy of the serious consideration of both technician and showman.

Our readers are generally familiar with the principles of the Zeiss Ikon process, which involves the use of polarised light, special attachments for both camera and projector and, of course, the use of spectacles by the audience. While it is, of course, difficult to forecast the ultimate reception of this type of stereoscopic picture by the exhibitor and his patron, reports from America, where examples of advertising films have been screened, have certainly demonstrated, it is claimed, that the public follows such a film with enthusiastic interest, notwithstanding the necessity for the use of viewing devices.

In an article describing the Zeiss Ikon process, the *International Projectionist* refers to the disadvantage of the spectacle viewing as employed in the well-known anaglyph system when component pictures, one red and the other green, were seen through red and green filters. This method has great drawbacks: first, because the colour has a very disturbing effect, and secondly, because many persons do not see colours normally or are even colour blind. Moreover, it is obvious that colour films could never be shown stereoscopically by this method.

The Zeiss Ikon process, which, it is said, has been tried out with complete success on a fairly extensive scale, is based upon the use of so-called polarised light. Light, it should be recalled, is an electro-magnetic mode of wave-motion in which normally the oscillation occurs in all directions at right-angles to the line of propagation. By the use of special filters it is practicable to influence these oscillations of light in such a way as to confine them to a single definitely determined plane.

In this stereoscopic film system the two component pictures corresponding to the normal distance between the human eyes are taken within the conventional film picture size of the standard film by means of a special optical device forming part of the motion camera. As the subdivision of the film picture in two halves would result in the formation of vertically oblong pictures, the associated pairs of pictures are taken on the film at right-angles to their usual position (Fig. 1) in order that on the motion picture screen they may be restored to the normal transverse oblong.

Projector Attachment

In the reproduction on the screen the two component pictures are projected by means of a special optical attachment, which can be appended without trouble to any standard motion picture projector. In the act of projection the pictures are turned through 90 deg. into their original position in the standard film and rendered coincident on the screen. Each of the two beams of rays has a polarising filter included in its path in such a way as to impart to the two rays a definite form of oscillation differing one from

the other. The screen receives accordingly two rays of light which are polarised in different directions.

An essential requirement of this system is that no element should be allowed to intervene which might interfere with the polarising effect at the points where the rays of light meet the screen. They should accordingly be projected upon a screen which ensures the maintenance of the particular oscillation imparted to the light. Apart from ground-glass surfaces, metal surfaces of the nature of silver screen are particularly well adapted for this purpose.

If now the two component images be viewed through spectacles containing likewise two polarising filters having their planes of polarisation appropriately directed with respect to each another, either eye will see only the picture appertaining to it, while the rays of light proceeding from the other picture are extinguished by the filter so far as this eye is concerned. The like, though reverse, process applies to the other eye. The resulting effect is accordingly that either eye sees only the picture appropriate to it.

Projection Method

To render this more easily intelligible, the entire act of projection is indicated diagrammatically in Fig. 2. The film contains the two component pictures which are merged into one on the picture screen through objective and special prisms. At the same time the beams of rays correspond-

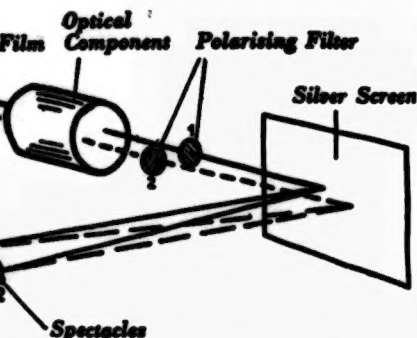


Fig. 2.—Path of the rays in the projected light

(a) An optical front attachment on the projector for the projection of the component pictures by means of the polarising filters; (b) a source of light of high intensity.

A metallised linen and spectacles with polarising filters.

Screen, Spectacles

The stereo front attachment for the projection can be appended to any standard projector. This attachment contains, in addition, the two polarising filters. The losses of light which are inseparable from the presence of the prisms, the polarising filters and the spectacles worn by the spectator must be made up by the use of lamps of increased power.

To some extent this loss of light is made good by the use of a silver screen because of its well-known much higher reflecting capacity. This silver screen, as already mentioned, is needed for another reason. The polarised light is required to retain its state of polarisation. This implies that reflection should take place at a metallic surface. An ordinary screen would have what is called a depolarising effect, that is to say, it would cause the light again to oscillate in all directions.

The use of spectacles may be regarded as a detracting feature of the stereoscopic motion picture, but as in these days everyone is ready to wear protective spectacles in glaring sunlight, the incidental use of spectacles should not be looked upon as a serious obstacle to the success of the stereoscopic picture.

Vapour Lamps in Projection

Continued from page 37

corrected lens must be used. As an alternative, Emil Busch have produced a special supplementary lens, which, without affecting the size or definition of the picture, corrects the lens for the mercury light.

Philips increase the red content of the light by the use of a red transparent sector in the rotary shutter, and by means of yellow filters.

An interesting optical phenomenon worthy of mention is that the blue fringing is still visible, notwithstanding the altered correction of the lenses, if any eye defect, such as long or short sight, is present. A cinema running mercury discharge lamps might serve as an indication to people needing new glasses!

Dr. Naumann's paper was followed by the projection of a short black-and-white film, first by means of a 1,000-watt spherical lamp, with Busch corrected optics, and then by an ordinary projector with a 50-amp. H.I. arc. The subsequent discussion indicated that, while the projection of black-and-white films by means of the discharge lamp was quite practicable, greater difficulties were to be expected in showing colour.

New Kinema Schemes—

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LEAMINGTON.—Warwickshire C.C. Licensing Committee has approved the site, subject to submission of layout plans, of the proposed Danilo kinema at the corner of Tachbrook Road and Kingsway. The applicant was C. H. Stanley, 85, Langley's Road, Selly Oak, Birmingham, secretary of the Danilo companies.

WARRINGTON.—Complete plans of the proposed kinema at the corner of Padgate Lane and Beresford Street, have been requested by the local council from the promoters.

STRATFORD-ON-AVON.—The Warwickshire Licensing Committee has deferred consideration of the plans of a new kinema for the Stratford-on-Avon Picture House at Warwick Road, as it is not satisfied that the requirements of the council as regards publication of notice have been complied with. Roland Satchwell, L.R.I.B.A., of New Street, Birmingham, is the architect.

MIDLANDS.—Work has started on three new kinemas designed by E. S. Roberts, L.R.I.B.A., the well known Birmingham architect. These are the Clifton Cinema, Coten End, Warwick, seating 578, for Stratford-on-Avon Picture House Co., Ltd.; the Regal, Cheddar, seating 416, for A. Austin Pilkington, of Salisbury; and the Majestic, Ruddington, seating 478, for Mr. Nepolsky. Other work in hand by Mr. Roberts includes the Regal, Devesley, also for Mr. Pilkington; the Castle, Castle Bromwich; the Danilo, Stourbridge; and a kinema at Temworth, for V. I. Oliver, of Colmore Entertainments, Ltd.

SCARBOROUGH.—The Corporation has had plans for the reconstruction of the Olympia, and is to consider the erection of such building on some site other than the present site of Olympia.

WORCESTER.—Demolition work on the Silver Cinema to make way for the new Odeon £60,000 scheme has begun, and it is anticipated that the new theatre will be completed within eight weeks. Demolition is being carried out by Messrs. Stanley Looms, Ltd., of Blabey, near Leicester, and the architect is Harry W. Weedon, F.R.I.B.A., of Birmingham.

WINGATE.—In its quarterly report, the Durham County Council states that it has passed plans on behalf of Mrs. E. Miller for the erection of a kinema in Mill Street, Wingate.

BLACKHALL.—W. L. Grant, Ltd., are to erect a kinema near Elm Avenue, Blackhall.

CROOK.—S. Sheekman is to enlarge the Hippodrome Cinema at Crook.

PROJECTORS TO MEET STUDIO NEEDS

THEIR IMPORTANT PART IN PRODUCTION

OUTSIDE of the studio few people realise the important part played in feature production by the projectionist. They have little idea of the type of apparatus used or of the manner in which it varies from the usual theatre apparatus. The following notes indicate the major points of difference. Possibly the most unusual is the "Moviola projector" used to project rushes on the sound stage, or to solve some particular problem without going to the theatre.

The apparatus will run either picture or track in or out of "sync," and the two machines are mounted side by side, with the sound head and projection head in the same horizontal line. The projection head can be run either backward or forward at any speed, in case it is necessary to check a synchronising between picture and sound. The projection head is fitted with a 3½-in. lens, giving a 6 ft. by 4½ ft. picture on a screen about 8 ft. away.

The light used is incandescent and the method of interlock purely mechanical. The blimp is only large enough to accommodate the apparatus and is sound-proof, and the projectionist operating the apparatus from outside. The whole apparatus is built up from a Moviola editing machine, using the Moviola type of sound head, amplifier and base. The machine is entirely studio built for special studio needs.

Another type of machine is the "Loop Rack," used for synchronising effects (noises of trains, clock-ticks, crashes, etc.), or dialogue. The loop is used so that any number of takes can be made without re-winding or re-threading.

The loops vary in length, but this particular machine can handle any length up to 80 ft. and is electrically interlocked to the recording machines, so that any sound effect or speech can be recorded in "sync" with the loop and also re-projected with the same loop.

As this is tricky work the several takes are carefully checked over and the best takes selected, then the particular loop and sound selected are re-cut into the "working" print (or cutting copy, as we term it) of the picture.

Perhaps you may have wondered how speech has been recorded in mob scenes, or effects scenes as the sand storm in "Suez," where it is obviously impossible to record dialogue. The loop rack is the answer and is a very important machine in studio re-recording or dubbing.

Briefly, the apparatus is a projector head and a top and bottom rack to hold the rollers to guide the film, the rack being interchangeable to hold the various size loops. The film passes from the multiple upper rollers through the gate fitted with a standard type of rear shutter, down over a roller fitted in the position normally occupied by the take-up spool, then up to the top rack again. A single gear connects the synchronous motor to the drive in the projection head.

It is interesting to note that the first continuous loop projector was made in July, 1896, and could accommodate up to 40 ft. of film. There is nothing much new in projection after all, and we believe this early projector sold outright for £20.

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The THEATRE is leased to the Associated British Cinemas Limited. The lease expires on the 9th September, 1939, the SHOPS and OFFICES are partly let on short leases and yearly tenancies.

The property has a net rental of £4,236 0s. 0d. and is situate in one of the most CENTRAL Positions in the Town and affords an opportunity for acquiring VALUABLE PROPERTIES in a busy and industrial Town with a large rural population.

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FORTHCOMING TRADE SHOWS

DATE	TIME	PLACE	TITLE OF FILM	SHOWN BY	STARS	CERT.
Thur., Mar. 16	10.30 a.m.	Own Theatre	West of Cheyenne	Columbia	Charles Starrett	U
" " 16	10.30 a.m.	Own Theatre	Law of the Texas	Columbia	Buck Jones	U
" " 16	11 a.m., 3 p.m., 6.30 p.m. & 8.30 p.m.	Century Theatre	The Little Princess	20th Century-Fox	Shirley Temple	U
" " 16	1.30 p.m.	Berkeley	Marthe Richard Au Service de la France	Unity Films		—
" " 16	3 p.m.	Cambridge	My Son is a Criminal; Temple Cities of the East	Columbia		A
" " 16	6.30 p.m.	Phoenix	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
" " 16	8.30 p.m.	Cambridge	The Mystery of Mr. Wong	Pathe	Boris Karloff	—
Fri., " 17	10.30 a.m.	Own Theatre	Law of the Plains: Birth of a Queen	Columbia	Charles Starrett	—
" " 17	11 a.m.	Own Theatre	Beach Picnic (Short)	RKO-Radio	Peter Lorre	—
" " 17	11 a.m., 3 p.m. & 6.30 p.m.	Century	Mr. Moto on Danger Island	20th Century-Fox		U
" " 17	3 p.m.	Phoenix	Swing, Sister, Swing	General F.D.	Ken Murray	—
" " 17	6.30 p.m.	Cambridge	Let Freedom Ring	M-G-M	Nelson Eddy	—
Mon., " 20	10.30 a.m.	Own Theatre	North of Shanghai: We Want Our Mummy	Columbia		—
" " 20	11 a.m., 3 p.m. & 6.30 p.m.	Century Theatre	Miss Fix-It	20th Century-Fox	Jane Withers	—
" " 20	11 a.m.	B. & D. Theatre	The Shadow of Death	A.R.F.D.		—
" " 20	3 p.m.	Own Theatre	Texas Stampede; Happy Birthday Stagecoach; River Thames; Don Donahue	United Artists	John Wayne	—
" " 20	8.30 p.m.	Cambridge	South of Arizona: Lone Mountie	Columbia	Jed Prouty	—
Tues., " 21	10.30 a.m.	Own Theatre	Everybody's Baby	20th Century-Fox		—
" " 21	11 a.m. & 3 p.m.	Century Theatre	Tollers of the Sea	Victor F.D.	Jack Randall	—
" " 21	3 p.m.	Own Theatre	Stars Over Arizona	Butcher's	Geoffrey Toone	—
" " 21	8.30 p.m.	G.B. Theatre	The Sword of Honour	First National	Sebastian Shaw	—
" " 21	8.30 p.m.	Cambridge	Too Dangerous To Live	Columbia		—
Wed., " 22	10.30 a.m.	Phoenix	Whispering Enemies; Broads	—		—
" " 22	10.30 a.m.	Own Theatre	Blinded	—		—
" " 22	10.30 a.m.	Carlton	Night Club Hostess	Paramount	Buck Jones	—
" " 22	11 a.m.	B. & D. Theatre	Eye Witness; Oh, Dear Uncle; The Barber's Shop	Renown		—
" " 22	3 p.m.	G.B. Theatre	Where the West Begins	Victor F.D.	Jack Randall	—
" " 22	3 p.m.	Phoenix	Christine	British Screen Service		—
" " 22	6.30 p.m.	Cambridge	The Ice Follies of 1939	M-G-M	Joan Crawford	—
" " 22	8.30 p.m.	Phoenix	Lone Wolf's Daughter; Three Little Sew and Sews	Columbia		—
Thur., " 23	10.30 a.m.	Own Theatre	West of Santa Fe	Columbia		—
" " 23	3 p.m.	Own Theatre	Flight to Fame; Swing You Swingers	Columbia		—
" " 23	8.30 p.m.	Cambridge	Made for Each Other; Arabian Bazaar; Little Hiawatha	United Artists	James Stewart	—
Fri., " 24	10.30 a.m.	Own Theatre	North of Yukon	Columbia		—
" " 24	3 p.m.	Phoenix	First Offenders	Columbia		—
" " 24	8.30 p.m.	Phoenix	Lady and the Mob	Columbia		—
Mon., " 27	10.30 a.m.	Own Theatre	Trapped in the Sky; Mutiny on the Body	Columbia		—
" " 27	3 p.m.	Own Theatre	Blonde No. 2; Flat Foot Stoooges	Columbia		U
Tues., " 28	10.30 a.m.	Own Theatre	Smashing the Spy Ring; Community Sing, No. 21	Columbia		—
" " 28	3 p.m.	Own Theatre	Let us Live; Screen Snapshots No. 70	Columbia		—
BELFAST						
Tues., Mar. 21	11 a.m.	Imperial P.H.	Q Planes	Columbia	Laurence Olivier	U
BIRMINGHAM						
Fri., Mar. 17	10.30 a.m.	Paramount	Never Say Die	Paramount	Martha Raye	U
" " 17	10.45 a.m.	West End	Newsboys' Home	General F.D.	Jackie Cooper	—
" " 17	10.30 a.m.	Forum	The Nursemaid Who Disappeared	Warner	Peter Coko	—
Tues., " 21	10.30 a.m.	Futurist	The Little Princess	20th Century-Fox	Shirley Temple	—
" " 21	10.30 a.m.	West End	Fast and Loose	M-G-M	Robert Montgomery	—
Wed., " 22	10.45 a.m.	Scala	Pirates of the Sky	General F.D.	Kent Taylor	—
" " 22	10.30 a.m.	Forum	They Made Me a Criminal	Warner	John Garfield	—
Thur., " 23	10.30 a.m.	Futurist	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
" " 23	10.45 a.m.	Scala	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
" " 23	10.30 a.m.	West End	The Ice Follies of 1939	M-G-M	Joan Crawford	—
GLASGOW						
Fri., Mar. 17	11 a.m.	Empire	The Little Princess	20th Century-Fox	Shirley Temple	U
" " 17	11 a.m.	Capitol	Never Say Die	Paramount	Martha Raye	—
" " 17	11 a.m.	Park Hall	Idiot's Delight	M-G-M	Clark Gable	—
Tues., " 21	11 a.m.	Odeon	Flight from Justice	British Lion	Clark Gable	—
" " 21	11 a.m.	Capitol	St. Louis Blues	Paramount	Lloyd Nolan	—
" " 21	10.45 a.m.	Odeon	Newsboys' Home	General F.D.	Jackie Cooper	—
" " 21	11 a.m.	Park Hall	Fighting Thoroughbreds	British Lion	Ralph Byrd	—
" " 21	11 a.m.	Olympia	Golfing Places	Warner	John Garfield	—
Wed., " 22	11 a.m.	Odeon	Come On Rangers	British Lion	Roy Rogers	—
" " 22	11 a.m.	Empire	Let Freedom Ring	M-G-M	Nelson Eddy	—
Sun., Mar. 19	3 p.m.	Savoy	Q Planes	Columbia	Laurence Olivier	U
GLASGOW						
Fri., Mar. 17	10.45 a.m.	Paramount	St. Louis Blues	Paramount	Lloyd Nolan	U
" " 17	10.45 a.m.	Green's Playhouse	Men Without Honour	Equity British	Ian Fleming	—
" " 17	10.45 a.m.	Green's Playhouse	The Roaming Cowboy	Equity British	Fred Scott	—
" " 17	10.45 a.m.	Picture House	Newsboys' Home	General F.D.	Jackie Cooper	—
" " 17	11 a.m.	Cranston's P.H.	Fighting Thoroughbreds	British Lion	Ralph Byrd	—
" " 17	11 a.m.	Regal	They Made Me a Criminal	Warner	John Garfield	—
Mon., " 20	11 a.m.	Cranston's	Come On Rangers	British Lion	Roy Rogers	—
" " 20	10.45 a.m.	La Scala	Let Freedom Ring	M-G-M	Nelson Eddy	—
Tues., " 21	11 a.m.	Green's Playhouse	Never Say Die	Paramount	Martha Raye	—
" " 21	11 a.m.	La Scala	Sword of Honour	20th Century-Fox	Geoffrey Toone	—
Wed., " 22	10.45 a.m.	Picture House	Mr. Moto on Danger Island	Paramount	Peter Lorre	—
" " 22	10.45 a.m.	Paramount	Persons in Hiding	20th Century-Fox	Patricia Morrison	—
Thur., " 23	10.45 a.m.	Picture House	The Little Princess	General F.D.	Shirley Temple	—
" " 23	10.45 a.m.	La Scala	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
LEEDS						
Fri., Mar. 17	11 a.m.	Paramount	Jesse James	20th Century-Fox	Tyrone Power	—
" " 17	10.45 a.m.	Scala	Newsboys' Home	General F.D.	Jackie Cooper	—
" " 17	11 a.m.	Tower	Flight from Justice	British Lion	Bob Livingston	—
Tues., " 21	11 a.m.	Paramount	St. Louis Blues	Paramount	Lloyd Nolan	—
" " 21	10.45 a.m.	Tower	Pirates of the Sky	General F.D.	Kent Taylor	—
" " 21	11 a.m.	Scala	Fighting Thoroughbreds	British Lion	Ralph Byrd	—
" " 21	11 a.m.	Ritz	They Made Me a Criminal	Warner	John Garfield	—
Wed., " 22	10.45 a.m.	Ritz	Sword of Honour	Butcher's	Geoffrey Toone	—
" " 22	11 a.m.	Paramount	Persons in Hiding	Paramount	Patricia Morrison	—
" " 22	11 a.m.	Tower	Torchy Blane in Chinatown	Warner	Glenda Farrell	—
Thur., " 23	11 a.m.	Scala	Let Freedom Ring	M-G-M	Nelson Eddy	—
LIVERPOOL						
Fri., Mar. 17	11 a.m.	Trocadero	King of the Turf	United Artists	Adolphe Menjou	—
" " 17	10.45 a.m.	Paramount	Persons in Hiding	Paramount	Patricia Morrison	—
Tues., " 21	11 a.m. & 3 p.m.	Own Theatre	The Little Princess	20th Century-Fox	Shirley Temple	—
" " 21	10.45 a.m.	Scala	Torchy Blane in Chinatown	Warner	Glenda Farrell	—
Wed., " 22	10.45 a.m.	Forum	They Made Me a Criminal	Warner	John Garfield	—
" " 22	11 a.m.	Trocadero	The Ice Follies of 1939	M-G-M	John Crawford	—
Thur., " 23	10.45 a.m.	Forum	Sword of Honour	Butcher's	Geoffrey Toone	—
" " 23	11 a.m. & 3 p.m.	Own Theatre	Everybody's Baby	20th Century-Fox	Jed Prouty	—
MANCHESTER						
Fri., Mar. 17	11 a.m.	Deansgate P.H.	Jesse James	20th Century-Fox	Tyrone Power	—
" " 17	10.45 a.m.	Paramount	King of the Turf	United Artists	Adolphe Menjou	—
" " 17	11 a.m.	Theatre Royal	Come On Rangers	British Lion	Roy Rogers	—
" " 17	11 a.m.	Tatler	Rough Riding Rhythm	Fidelity		—
Tues., " 21	11 a.m.	Deansgate P.H.	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
" " 21	10.45 a.m.	Paramount	Persons in Hiding	Paramount	Patricia Morrison	—
" " 21	11 a.m.	Theatre Royal	Torchy Blane in Chinatown	Warner	Glenda Farrell	—
" " 21	10.45 a.m.	Market St. P.H.	Wild Bill Hickock Law: Bill Hickock's Flaming Arrows	Columbia		—
Wed., " 22	11 a.m.	Deansgate P.H.	Adventures of Wild Bill Hickock	20th Century-Fox	Shirley Temple	—
" " 22	10.45 a.m.	Paramount	Eps. 1, 2 and 3	Paramount	Lloyd Nolan	—
" " 22	10.45 a.m.	Theatre Royal	The Little Princess	General F.D.	Kent Taylor	—
" " 22	10.45 a.m.	Market St. P.H.	St. Louis Blues	Columbia		—
" " 22	10.45 a.m.	Gaumont	Pirates of the Sky	General F.D.		—
Thur., " 23	10.45 a.m.	Market St. P.H.	Adventures of Wild Bill Hickock	M-G-M	Nelson Eddy	—
" " 23	10.45 a.m.	Market St. P.H.	Eps. 4, 5, 6, 7 and 8	General F.D.	W. C. Fields	—
" " 23	10.45 a.m.	Market St. P.H.	You Can't Cheat an Honest Man	Columbia		—
" " 23	10.45 a.m.	Market St. P.H.	Adventures of Wild Bill Hickock			—
" " 23	10.45 a.m.	Market St. P.H.	Eps. 9, 10, 11, 12, and 13			—
NEWCASTLE						
Fri., Mar. 17	10.45 a.m.	Essoldo	King of the Turf	United Artists	Adolphe Menjou	—
" " 17	10.45 a.m.	Stoll	Newsboys' Home	General F.D.	Jackie Cooper	—
" " 17	11 a.m.	Westgate P.H.	Fighting Thoroughbreds	British Lion	Ralph Byrd	—
Tues., " 21	10.45 a.m., 3 p.m., and 7 p.m.	Own Theatre	Jesse James	20th Century-Fox	Tyrone Power	—
" " 21	10.30 a.m.	Paramount	Persons in Hiding	Paramount	Patricia Morrison	—
" " 21	10.45 a.m.	Essoldo	Pirates of the Sky	General F.D.	Kent Taylor	—
Wed., " 22	10.45 a.m. and 3 p.m.	Own Theatre	Miss Fix-It	20th Century-Fox	Jane Withers	—
" " 22	10.45 a.m.	Essoldo	You Can't Cheat an Honest Man	General F.D.	W. C. Fields	—
" " 22	10.45 a.m.	Haymarket	Let Freedom Ring	M-G-M	Nelson Eddy	—
NOTTINGHAM						
Fri., Mar. 17	11 a.m.	Ritz	Let Freedom Ring	M-G-M	Nelson Eddy	—
" " 17	6.45 p.m.	Scala	King of the Underworld	Warner	Kay Francis	—
Sun., " 19	11 a.m.	Scala	Fast and Loose	M-G-M	Robert Montgomery	—
Tues., " 21	10.45 a.m.	Ritz	Newsboys' Home	General F.D.	Jackie Cooper	—
SHEFFIELD						
Fri., Mar. 17	11 a.m.	Central P.H.	Fast and Loose	M-G-M	Robert Montgomery	—
" " 17	11 a.m.	Regent	Come On Rangers	British Lion	Roy Rogers	—
" " 17	11 a.m.	Union St. P.H.	What a Woman	Columbia	Melvyn Douglas	—
" " 17	10.45 a.m.	Hippodrome	Going Places	Warner	Dick Powell	—
Tues., " 21	11 a.m.	Union St. P.H.	Jesse James	20th Century-Fox	Tyrone Power	—
" " 21	11 a.m.	Central P.H.	Flight from Justice	British Lion	Bob Livingston	—
" " 21	11 a.m.	Regent	Let Freedom Ring	M-G-M	Nelson Eddy	—
Wed., " 22	11 a.m.	Union St. P.H.	Mr. Moto on Danger Island	20th Century-Fox	Peter Lorre	—
" " 22	10.45 a.m.	Cinema House	Newsboys' Home	General F.D.	Jackie Cooper	—
Thur., " 23	11 a.m.	Union St. P.H.	The Little Princess	20th Century-Fox	Shirley Temple	—

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SPECIAL NOTICE

ADMINISTRATIVE COUNTY OF MIDDLESEX.
Application for Provisional Approval of Plans.
WE, Frank Matcham and Company, of Evelyn
House, 62, Oxford Street, W.1, hereby give notice
that we intend to apply at the meeting of the
Entertainments Committee of the County Council
of Middlesex, to be held on Wednesday, the Fifth
of April, 1939, for the provisional approval of detailed
plans of a Cinema situated in Church Road,
Ashford, Middlesex, for which it is proposed sub-
sequently to apply for a Cinematograph, Music
and Dancing, Stage Plays and Sunday Opening
licence. The deposited plan may be inspected at the
Guildhall, Westminster, on week-days, except
Saturdays, between the hours of 10 a.m. and 4 p.m.
Notice of any objection to the approval of the
plan must be lodged with us in writing at the
above address and also with the Clerk of the
County Council, Guildhall, Westminster S.W.1, at
least seven days before the aforesaid meeting. Such
notice must state the grounds upon which the
objection is made.
Dated this Sixth day of March, 1939.

THEATRES TO LET

TO let, two New Theatres: West End thorough-
fares; capacity each 300; rent £500 and £650 per
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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pic-
tures, Ltd.
2. Metro-Goldwyn-Mayer Pic-
tures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Automaticket, Ltd.	34
Butcher's Film Service, Ltd.	9-11
Champion, C. H., and Co., Ltd.	37
Columbia Pictures, Ltd.	16 & 17
First National Film Distributors	24 & 25, 28, 29
Hampton and Sons, Ltd.	44
Kafa Table Co.	44
Kalee, Ltd.	43
Lazarus, H., and Son, Ltd.	39
Maple and Co., Ltd.	44
Morgan Projected Publicity	41
Moy-Omnia	35
Paramount Film Service, Ltd.	43
Paterson, Ltd.	44
Preston Film Service	15
Technique Films	44
Trinity Chair Works, Ltd.	44
Turner, E. G.	44
United Artists Picture Corp., Ltd.	23
Warner Bros. Pictures, Ltd.	11 & 11
Way and Waller	44
Western Electric Co., Ltd.	30